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DOCTORAL THESIS

INDICATORS SYSTEM FOR BUILT HERITAGE MANAGEMENT
PROPOSAL AND CASE STUDIES

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1. PREFACE

The central premise of this thesis is the elaboration and examination of a management system for architectural heritage that aims to codify the different aspects of a heritage asset, and which are usually expressed through texts, images and historical maps, through numbers and graphics, from a more procedural than theoretical point of view.

It is essential to make a brief review of the main considerations and lines of thought that have ruled heritage management over time, both from the point of view of architectural theory and from the legislations, letters and indications of different institutions and authors. However, it should not be interpreted as an end in itself, but as a preparation prior to the instrumental phase, which constitutes the core and original product of the thesis. Therefore, after a succinct (yet no less important) theoretical introduction, we proceed to address the operability of the proposed system and leave the theoretical aspects as the auxiliary framework that supports it. Although it has been aimed to include systems and perspectives from different places, this thesis has been written in the context of heritage management in Spain - using the city of Las Palmas de Gran Canaria as the main benchmark for comparison. Next, the proposed work methodology that constitutes the central theme of the Thesis, its application, and possibilities in different cases individually will be approached collectively and on a large scale. For clarity, it has been decided to group all the graphic documentation at the end of the work in the form of annexes, with the exception of some photographs intended to better illustrate the context of the different analyses.

As this system is a compaction exercise which tries to reflect the richness of cases and situations architectural heritage comprises, the extension of the thesis as a result is deliberately reduced to reflect its primary intention: the simplification of vast, numerous and complex concepts in simple expressions, making them assimilable to the world of mathematics and graphics: clear, immediate, precise and universal, with the aim of facilitating the achievement of diagnoses and strategies through a common operating language.

2. INTRODUCTION

Every time a heritage asset has to justify its value before a court; every time an intervention acquires notoriety for its total inadequacy rather than its quality; every time we pass by an historic building threatened by the advance of real estate developments, the effects of gravity and natural elements that besiege it, and supported only by a net and a couple of struts; and every time we see a freshly empty plot in which a century-old small house stood yesterday, it is inevitable to feel something is not being done correctly.

Laws exist in this respect: laws, documents, guides to good practice and declarations of intent to fill entire libraries. Sometimes, the same curled up regulation that can paralyze the project of an entire building because of a skylight keeps a building from leaving its state of abandonment and face a new life before decadence seals its end. Yet, it is also powerless before a masterstroke that turns, with the law in hand, collective heritage into rubble. There's often a lack of coordination, an inability to translate intentions into deeds, and a deliberate (or not) isolation between institutions and regulations which allows the left hand not to know what the right is doing and which causes irreparable losses for the heritage it claims to defend. Although human nature cannot be fought and there will always be those who want to benefit individually at the expense of collective values, heritage protection can and must be improved. Through the coordination of efforts on sustainability, comprehensive research, lasting public benefits, and above all, impartiality and equity, this goal can be achieved. But where to start?

2.1 An endangered species: a case resolution

Although news about architectural heritage does not usually occupy the front page of newspapers, some cases manage to make a headline. However, this attention is not always drawn from the relevance or risk of the architectural subject, but because of the costs and value, the institutions and individuals involved, or because of some controversial event. Recently, the case of the Palace of Fine Arts of Donostia / San Sebastian caught the

attention of the media for being at intermittent risk of demolition according to the International Council of Monuments and Sites (ICOMOS)[1].

Constructed in 1914, this unique building by Ramón Cortázar is considered the oldest cinematograph preserved in Spain and was active as a cinema and as a venue for other cultural events until 1989. For its historical, monumental and cultural value, and faced with the threat that the City Council would allow the demolition of part of its characteristic façade, the local citizens and various historical preservation advocacy associations mobilized after the closure of the building to include it as an Asset of Cultural Interest ("Bien de Interés Cultural" or BIC). This was reflected in its inclusion in the Plan for the Protection of the Built Urban Heritage of Donostia / San Sebastián (PEPPUC) on April 11, 2014[2] - one year after the approval of said plan - with category of Monument and protection level B. The Basque Government was pleased with this, recalling that, in a report prior to the approval of this plan, they had already stressed that "in their opinion the Fine Arts building is the bearer of cultural values that justify its protection"[3]. This consideration, cultivated at the same time as avant-garde, is what makes it so surprising that, in May 2017, the Basque Government withdrew the consideration of BIC to the Palace, in line with the wishes of the Sociedad Anónima de Deportes y Espectáculos (SADE), owner of the property, to build a residential building in this central location. To this end, it requested that the protection of the cinematographer be annulled[4]. The Basque Government did not appeal, stating on this occasion that "there are no sufficiently relevant

[1] *Dossier de alerta internacional patrimonial: Palacio Bellas Artes San Sebastián – Donostia / País Vasco – España* [Dossier of international heritage alert: Palace of Fine Arte San Sebastián – Donostia / Basque Country – Spain]. ICOMOS (2019)

[2] Administrative Legal Service of Urban Planning and Execution: *Aprobación definitiva del plan especial de protección del patrimonio urbanístico construido de Donostia / San Sebastián* [Final approval of the special plan for the protection of the built urban heritage of Donostia / San Sebastián]. Boletín Oficial de Gipuzkoa [Official Gazette of Gipuzkoa], nº70, 11/04/2014, DIPUTACIÓN FORAL DE GIPUZKOA [Provincial Council of Gipuzkoa], p. 9.

[3] El edificio de Bellas Artes de San Sebastián, bien cultural [The Fine Arts Building of San Sebastián, cultural asset]. 21/05/2014. News, Basque Government website [Gobierno Vasco]. Visited on 10/07/2019. http://www.euskadi.eus/gobierno-vasco/-/noticia/2014/el-edificio-de-bellas-artes-de-san-sebastian-bien-cultural/

[4] *ORD 669/2015, Sentencia nº 196/2017 con fecha 21/04/2017,* of the Tribunal Superior de Justicia del País Vasco [High Court of Justice of the Basque Country].

values to justify its maintenance" (Ezquiaga, 2017). The great dome was demolished in 2015 after SADE alleged a crack that allegedly put the entire building at risk. SADE pledged to restore it without specifying a deadline. When the protection of the building was cancelled, the owners were released from this obligation[5]. The axis of the debate was the state of imminent ruin of the Palace alleged by SADE. Conversely, Técnicas de Restauración SA (TEUSA), the company from which the Basque Government requested a report in 2015, did not imply any significant danger and declared it perfectly susceptible to rehabilitation for a new use (Riaño, 2019).

The Palace of Fine Arts thus lost its consideration as a Cultural Heritage Site by the Basque Government, and the only thing that was protected was its façade through the PEPPUC, which reduced it to category C[6]. In 2018, SADE requested the change of use of the plot in the General Plan from cultural to residential, with a luxury homes development in mind. Although this was initially denied, ICOMOS warned of the likelihood that such a request would be back on the table after the elections[7]. Indeed, in its 2020 PEPPUC Review, its plot at Calle Prim 22 was considered residential[8], and, although it regained classification as category B, the loss and destruction of priceless architectural elements during these comings and goings was irreparable. In 2021, SADE received the approval to demolish the interior (in a situation of abandonment after years of neglect by the responsible company) and carry out a hotel program and replacing the eliminated dome. It is worth noting that this company has been buying and demolishing disused cinemas for decades to convert them into hotels, including the Salón Miramar - a Cortázar inaugurated in 1913 and demolished and replaced by a hotel by SADE in 1987 (López, 2021).

[5] ICOMOS (2019) p. 4.

[6] File *GR C-252, Teatro Bellas Artes* [Theatre of Fine Arts] *(Urbieta 61)* of the Plan Especial de Protección de Patrimonio Urbanístico, Documento 2.2 “Ordenanzas Particulares” [Special Plan for the Protection of Urban Heritage, Document 2.2 "Particular Ordinances"].

[7] ICOMOS (2019) p. 5

[8] *Aprobación inicial de la revisión del plan especial de protección del patrimonio construido de San Sebas tián* [Initial approval of the revision of the special plan for the protection of the built heritage of San Sebastián], by the City Council of Donostia / San Sebastián, published in the Boletín Oficial de Gipuzkoa [Official Gazette of Gipuzkoa], nº25, p. 5.

Undoubtedly, such a jewel of architectural and cinema history as the Palace of Fine Arts of Donostia / San Sebastian should have a permanent place in this city. A mecca of the seventh art at an international level, its best champion, should be able to count on the non-negotiable support of institutions and public administrations as it already has that of the citizenry. But the Palace was cast to be in the second greatest municipality of the country in price per square meter of housing (above 4,000 €/ m^2 during that period, according to data from Fomento), exceeding 6,000 €/m^2 in the downtown area - a figure that powerfully influenced its patrimonial value[9].

2.2 Interventions in heritage throughout history

(The following topic was analyzed by the author at the beginning of this line of research during the Master of Artistic and Architectural Heritage Management, Museums and Art Market, Universidad de Las Palmas de Gran Canaria / Universidade de Santiago de Compostela. Given its specificity and the definition of the aspects to be dealt with, it is reproduced below in full.)[10]

"Monuments themselves have not been untouched throughout history. In fact, they are the consequence of the evolution of time and of successive interventions, of anonymous and notable architects, on the original typology" (Gutiérrez-Cortines Corral, 2002, p. 263)

Although at the present day we usually see built heritage as pieces of eternity, whose permanence in time moves us when contrasted with modern streets and constructions, the truth is that most of these ancestral buildings have been anything but permanent. And anything means literally anything. Monasteries have become powder kegs; the ashlars from Roman temples have propped up everything from mansions to barns; amphitheaters

[9] *Valor tasado medio de la vivienda libre de los municipios mayores de 25.000 habitantes, 2005-2019* [Average appraised value of free housing in municipalities over 25,000 inhabitants, 2005-2019]. For more information, https://www.fomento.gob.es/BE2/?nivel=2&orden=35000000

[10] C. Cionfrini (2017) p. 13-18 (see bibliography)

have turned into markets; summer palaces turned into war hospitals; classical temples into churches, churches into mosques and mosques into synagogues; in Croatia, Diocletian's palatial complex became the city of Spalato, where the emperor's fountains, columns and steps are now interspersed with the houses of the old town. If it had not been for the surprising (and pragmatic) adaptations of so many temples, palaces, convents, necropolises, baths and fortresses; probably not one would have been left standing today.

The historicist vision of monuments as heritage was born in the 18th century in the midst of the Enlightenment and archaeological findings like the cities of Herculaneum (1719) and Pompeii (1748) that, frozen in an instant by lava and perfectly preserved for almost two millennia, would have great consequences for art and culture. This rediscovery of the classical world, with its authentic colours, materials, routines, and even the gaps left by people (which the Italian archaeologist Giuseppe Fiorelli would be responsible for filling with plaster a century later), inspired a reinterpretation of classical culture and was the cornerstone of Neoclassicism, letting itself be seen in art, architecture, philosophy , and even fashion. However, it also totally changed the way the ruins were observed, considering them an object not only of admiration, but also of retrospective study and analysis. Until that moment, the ruins of the Greco-Roman world – the predominant ones within the European environment – were admired and copied for their link with the imperial past, so their importance was eminently social and political and their use as a source of inspiration for artists and architects was encouraged. It is for this reason, for their meaning of glory and power, that ruins were frequently dismantled and reused in more modern constructions: the friezes, columns, capitals and statues of the Roman Forum were removed from their original location and went on to adorn palaces and churches, while the decorated travertine coating of the Colosseum covered the facades of different mansions in the city. These practices justify the premise that, while it is recognized that ancient objects were appreciated for their connection with the past, their use resembles the definition of despoilment rather than a deliberate protection of heritage.

Throughout the 19th century different philosophies were established around the intervention in built heritage, highlighting the disparate positions of Eugene Emmanuel Viollet-Le-Duc or John Ruskin. Viollet-Le-Duc, in general terms, was in favor of a total reconstruction of ruins, inserting new elements that pretended to be the originals to build what was left unfinished and invent in the absence of initial plans. Although, in its beginnings, this was limited to structural consolidation and Viollet-Le-Duc intervened in

buildings in a more restrained way, he ended up defending that restoring a building was "restoring it to a complete state that has never existed" (Viollet-le-Duc, 1871, p. 14), putting oneself in the place of the original architect.

Ruskin, on the other hand, advocated that a building must be allowed to age with dignity to preserve the romantic and suggestive nature of the ruin, agreeing only to specific interventions in preventing collapse with "crutches". While, for Viollet-Le-Duc, the building should be kept as new, or as its creator would have wanted it to remain, Ruskin believed that the value of a building lies precisely in its antiquity, so any restoration work that subtracted this character would destroy it: "For indeed, the greatest glory of a building is not in its stones, or in its gold; Its glory is in its Age." For this reason, and to avoid destroying an original building, he advocated a preventive conservation, or if necessary, an intervention, which should not pretend antiquity, but be clearly shown: "Accept it as such, pull the building down (...) but do it honestly, and do not set up a lie in its place. And look that necessity to the face before it comes, and you may prevent it (...). Take proper care of your monuments, and you will not need to restore them" (Ruskin, 1849, p. 155 and 162).

Other important architects took sides on these positions and even sought to combine them, such as Camilo Boito, Gustavo Giovannoni, Pietro Selvatico Estense or Camillo Sitte. Still, the ideas of Viollet-Le-Duc and Ruskin remained, in the theory of intervention in buildings, as a paradigm of two opposite extremes which generated and sustained a polarized debate. Camilo Boito tried to reconcile both positions, establishing the first laws of modern scientific restoration through eight guidelines that pursued honesty and respect for interventions. It inspired Gustavo Giovannoni, who would participate in the *Athens Charter* of 1931 and the *Carta del Restauro* in 1932. In general, the 19th century was characterized by its conception of antiquity as "something finished (...) and not as part of an open process, but rather as a reference to maintain" (Gutiérrez-Cortines Corral, 2002, p. 263).

In its 3rd resolution, the *Athens Charter* recognized the enshrinement of a "certain right of the community in regard to private ownership ", while recognizing the need to promote the "occupation of buildings, which ensures the continuity of their life, should be maintained but that they should be used for a purpose which respects their historic or artistic character", although it advises "to abandon integral restorations and to avoid the

attendant dangers by initiating a system of regular and permanent maintenance calculated to ensure the preservation of the buildings". It also recommended the integration of monuments and heritage buildings into the newly built urban fabric, encouraging an immediate visual differentiation between original elements and modern interventions.

In 1964, the *Venice Charter* dealt more specifically with intervention in historic buildings and monuments, although it remained somewhat vague. This letter encouraged preventive conservation, marking restoration work as an exceptional measure whose limit would lay at the moment when the hypothesis began. In addition, it imposed the need that, when necessary for technical or aesthetic reasons (a debatable term if ever there was one), the intervention should bear "a contemporary stamp"[11]. However, it still did not detail what purpose the interventions would serve beyond preventing a building from falling. Aldo Rossi, in *The Architecture of the City* (1966), defended the detailed study of the environment of the historical groups to ensure that the new solutions did not clash with or harm them, analyzing aspects such as their proportions, materiality or geometry. Thus, that which was rebuilt would make the historic building participate in a new larger unit that, logically, would see its general perception influenced even when untouched. This would also allow the new urban landscape to combine the old and new in a harmonious way, something to consider as many cities in Europe were still in the process of reconstruction after two world wars.

Despite the restraint, the reflection and the study which had ruled interventions until then, contextualism with relatively timid actions was giving rise to more radical projects. In the words of the architect Cristóbal Vallhonrat Anduiza, "the resignation or impossibility of the Heritage Commissions (...) for the work of pedagogy or training have produced a very perverted tendency towards the uneducated and mimicking use of the architectural elements of the past, in the new architecture practiced in these sets" (Gutiérrez-Cortines Corral, 2002, p. 277), at the same time, other projects seeking direct opposition to academicism collided head-on with the environment and, without going into their architectural quality, sourced inexhaustible controversy.

[11] *International Charter for the Conservation and Restoration of Monuments and Sites* / *Venice Charter* (1964) p. 2.

In 1972, the UNESCO adoption of the *Convention Concerning the Protection of the World Cultural and Natural Heritage*[12] marked the beginning of heritage management at the international level through the figure of World Heritage Sites (WHS), and was a milestone in the conception of these assets as a shared responsibility of all humanity, not only of the countries in which they are located. Additionally, this formed a new field in which to propose management instruments and methodologies which will be developed in greater detail later. The *Recommendation concerning the Safeguarding and Contemporary Role of Historic Areas* (Nairobi, 1976) should be highlighted as one of the first documents dedicated to the instrumental aspects of this system (Bandarin & Van Oers, 2012).

As a result of the adoption of the *Declaration of Venice* as well as the 1972 *Convention*, Australia ICOMOS produced an interesting document in 1979: the *Burra Charter.* The special characteristics of the heritage within the Pacific area, which will later be seen in greater detail, highlighted two shortcomings in the documents and letters drawn up to date that greatly complicated their implementation by third countries: firstly, their lack of specificity in certain aspects, terms and methodologies; and second, the Eurocentrist vision of heritage, conditioned by architectural, social and cultural contexts in their wording that had little to do with those of other continents. The *Burra Charter*, republished and completed in its successive editions (the last one approved corresponds to 2013)[13], had the objective of establishing common definitions and starting methodologies which would extend the conception of heritage to accommodate other cultural expressions. These expressions, in principle, had not yet been taken into consideration, but broaden their horizons, which has contributed to improving the willingness to adopt it in countries that previously wouldn't identify with its content. It also broadened the concept of authenticity, recognizing that heritage value goes beyond the tangible and opening the way to the recognition of intangible heritage. Additionally, this supported heritage constructions that are subject to periodic reconstructions and, until that moment, had been left out (for example, some suspension bridges in South America, or temples in Japan which have been remade since their construction).

[12] *Convention Concerning the Protection of the World Cultural and Natural Heritage* (1972). UNESCO General Conference, 17th Session, Paris.

[13] *The Burra Charter. The Australia ICOMOS Charter for Places of Cultural Significance* (2013)

The *Declaration of Amsterdam* (1975) encouraged the maintenance of the characteristic values of heritage architecture (both from the point of view of its materiality, volumetric composition, and role in the urban network, as well as from the social or communitarian ones) while generating a quality contemporary architecture, deemed to become the heritage of tomorrow. For its part, *the International Charters for the Conservation of Historic Cities* of Toledo (1986) and Washington (1987), as well as the *Ley de Patrimonio Histórico Español* of 1985 [Spanish Historical Heritage Law], agree that, when preserving an element, the urban form defined by the plot and the urban network, the relationship between urban spaces, buildings, green and free areas and the shape and appearance of constructions, even when transformations are necessary, should also be preserved. That is, when translating it into constructive elements, practically everything.

The emergence of the concept of sustainability through the *Report of the World Commission on Environment and Development: Our Common Future*, around this time, had an influence on the way in which conservation is understood, not only as a legitimate end in itself, but also as a social, cultural and economic engine for communities, leaving its mark on the new letters and statements concerning its treatment; to give just one relatively recent example, the *Managing Cultural World Heritage* Resource Manual states, on the compatibility between heritage and development, the following: "What is probably required is a combination of the two approaches, which are not mutually exclusive; on one hand, reaffirming the cultural value of heritage by rendering more explicit its contribution to society in terms of well-being and happiness; and on the other hand, exploring the conditions that would make heritage a powerful contributor to environmental, social and economic sustainability, with its rightful place as a priority in global and national development agendas"[14]. As can be seen, this sustainable vision of heritage is new to previous texts and ideologies. However, to this day, it still suffers from a major shortcoming: while it devotes entire documents (on the order of several hundred pages) to establishing institutional indicators, explanatory provisions and reasoning dedicated to explaining why sustainable heritage management is important, the specific guidelines do not appear. This is because legislation on this is the responsibility of each country. In Spain, specifically, this is regulated by the *Law 16/1985, of June 25, of the*

[14] *Managing Cultural World Heritage. Resource Manual*. UNESCO (2013), p. 25

Spanish Historical Heritage[15], which in turn delegates the most general case, that of Assets of Cultural Interest (BIC) to Special Plans according to autonomous communities' laws.

However, there is one thing on which UNESCO and other international organizations are crystal clear: in the motivation that must govern when it comes to combining past and future, regardless of specific strategies, and in the use of heritage planning and management as a tool for social, cultural, economic and, consequently, moral progress. The *Medellín Charter* of 2014 exposes the need not only to preserve and transmit heritage but, more importantly, to ask ourselves why we do it, with the following metaphor: "What is the point of enhancing the conditions of bodily health if it is not to carry out life actions that promote the biological, psychological and social supremacy of the members of the megalopolis? However, health promotion by city governments has only said that it is important to be healthy, without wondering about the profound reasons to be healthy. Moreover, holistic health, total health, must also include mental health"[16].

2.3 Value and price

If it were possible for a moment to return to 2014, the summit of the patrimonial estimation of the Palace of Fine Arts of Donostia, and of its appreciation by individuals and administrations, once signed its protection and declaration as an Asset of Cultural Interest, after the handshakes and protocolary photos, it would be necessary to define the next step.

What actions are proposed in a heritage asset of this magnitude? What does their protection translate into? What activity can house such a magnificent space, and for whose benefit? Public or private investment? Commercial, residential, institutional? Another cultural centre on life support?

There is no doubt that, when the fate of a monument such as the Palace of Fine Arts is decided by the value of the plot it occupies, there is something wrong. In the legal fight

[15] *Ley 16/1985, del 25 de junio, del Patrimonio Histórico Español*. Jefatura del Estado [Head of State]. Title II *Sobre los bienes inmuebles* [On immovable property], Article 20.

[16] *Medellín Charter, On the human future of the world's cities.* UNESCO (2014), p. 45.

for this type of properties, often, the issue is reduced to the demonstration of its value in courts and journalistic media by the interested parties through a deployment of reports, technical assessments, experts and associations as wide as the resources, or the potential expected benefit for each party.

In the case of the Palace of Fine Arts, and without entering into ethical considerations, the Public Administration did not express a clear and objective criterion of its own for what it wanted or what it valued about the building, but changed its mind every time a new document or statements was presented to it. In the end it's clear that there were some arguments, in its opinion, which had more weight than others when what should be expected, in these cases, is that regulations clearly establish objectives and criteria to be used when there are different positions of which administrations are their guarantors. In this case, as in so many others, the debate was fought between two polarized extremes that daringly simplified an issue such as the patrimonial value that should not and cannot be resolved in a question with two options. The result was that the legal consideration of this patrimonial asset was changing alternately with plans and laws that were drafted according to the preferred response, and not the other way around.

Obviously, for each position, its proposal had superior advantages, but at the moment when some clashed with others and were considered incompatible, two mutually exclusive standards were created among which it was necessary to choose a side: conservation against exploitation, cultural against economic value, interventionism against private initiative, general against individual benefit. The defenders of each option claimed theirs to be the only one acceptable, and Administration took sides with one of these two extremes, when it should have established a meeting point halfway.

However, at a time in our history when continuous examination of the economy of means, resources, money and energy has become a necessity, demolishing a monumental palace in the heart of Donostia because the plot where it sits is considered more valuable than the whole building, seems a hardly justifiable waste. How can it be more profitable to bulldoze unique heritage buildings rather than to find a way to take advantage of them? Is the square meter of land it occupies the only value that a construction really has?

The value of a heritage piece transcends the amount that can be collected from its potential exhibition, or the price of the site plus the construction materials: its value is incalculable

for the community, from the outset. It is the element of cohesion as a collectivity, representing the common history of those who inhabit it, as a stage for the passage of generations, and links the past, the future and the present in the same element (Mansfield, 2004, p. 52). But cultural heritage has more benefits to offer in the form of contributions to economic, social, environmental or territorial growth, something that must be taken into account when designing any long-term development strategy (Greffe, 2011, p. 930). For example, the benefit of built heritage as a generator of extrinsic values, not only intrinsic, and measure of the quality of life in cities, better knowledge of one's own culture as a way of improving tolerance to other cultures. It serves as an instrument for improvement of the quality of the buildings of the environment to adapt to those of heritage value, and for better consideration of the area in general, with the consequent economic benefit that favors a cohesive social capital necessary for collective ventures (Greffe, 2011, p. 930), among other issues. Heritage management cannot therefore be thought of independently, but in relation to the environment, which implies a case-by-case study in order to establish the most appropriate strategy for each situation.

From this the question arises: what is the value of a patrimonial asset, and what is its price, and how are the two related? The price of the square meter of construction and the land on which it is located may be calculated; the phases of its construction may be dated and documented, historical events, or period photos may be placed in it; one may see its size in a city map, measure the surface or volume of the program that would fit; quantify its light, acoustics, humidity and the budget it would take to improve them; one may draw façade plans or details of doorknobs and compare them with others from similar period and area to classify them. The perspectives are endless, what is clear is that using only one of them to develop a strategy will result in a biased view of reality. This, therefore, would seriously jeopardize not only the preservation of the assets to be intervened to ensure its passage into the future, but also the possibility of satisfying that specific aspect which had been chosen to focus on, losing sight of other factors that will end up influencing the whole. A heritage asset is a living ecosystem, and any isolated action will have consequences on the whole. Therefore, the more widely it is examined, the better its response to an hypothetical intervention can be predicted and guarantee actual sustainable management: that capable of satisfying the needs of current generations without compromising those of future generations, in perpetual change and revision according to the changes on the element and its environment. What, applied to the management of

heritage, must be translated into a continuous updating of our knowledge of these conditions, through a multidisciplinary study and at different scales whose conclusions allow to preserve what's most important, is optimizing those specific concessions that make it available to all. In other words: take on small and precise changes to ensure the survival of the whole.

2.4 Heritage value: privilege and inconvenience

While, for society, the declaration of an Asset of Cultural Interest (BIC), or other equivalent heritage classifications, is understood as an achievement for the whole community, for developers, architects and owners, it sometimes becomes a burden. The proof is the continuous litigation and maneuvering which often reaches the courts, where the objective is usually the withdrawal, or at least, the relaxation of the limitations on the estate, which reveals a clear contradiction between the private and the public interest. Doing both in practice, for the time being, hardly compatible.

Under current legislation, a BIC rating (or equivalent) means an endless list of prohibitions and restrictions with few trade-offs that compensate for this condition and make it more attractive or, at least, manageable. The difference between the consideration or not of heritage value of a building tends more and more to the extremes, to the black and white, and far from looking for gray points in the middle the desire for protection becomes increasingly interventionist, with rigid regulations that seek to condition even the smallest details, often delegating the decisions in the interpretation and approval of the projects to municipal technicians. The final decision might depend in some cases on their zeal or personal vision and understanding of patrimonial management (Mansfield, 2004, p. 55-57), since many regulations, while detailed to the interference in some aspects, are vague and imprecise in others.

In contrast, the absence of patrimonial qualification results in an impunity to do with the good whatever is wished, with some legal consideration of a more local nature that, depending on the place where one is and as it's already been seen from one interest or another, is either incomplete or easily circumvented, what can be continuously checked in the daily exercise of architecture at all levels.

The result of all this is the perception of heritage interest as if it were the scarlet letter and not an added value. The consequences of this lack of coordination fall precisely on heritage itself, and therefore society as a whole: abandoned buildings waiting to be declared ruined, projects that do not reflect the reality of an intervention since no effective control is expected by the municipal authority on the work executed, changes of qualification in the protection of a property at the blow of remodeling or report. These are some of the stratagems to which this disagreement between private and collective interests lends itself, with protocols that facilitate not only the arguments but also the means to be mocked. And the unfortunate thing is that sometimes they are even understandable, when the law requires to keep a mummified building in its original state for its "journey" to posterity, without any compromise in view of its use, and therefore, its appreciation, neither in form nor in content, and in a large number of cases, without any help or financial compensation for its owner.

It is unrealistic to intend that all heritage value serves a public use, not social, urban or economic, whether the funds are public or private: "Not everything can be a cultural centre"[17].

2.5 "Use is the formalin of architecture"[18]

Although the conversion of heritage buildings into cultural, educational, communitarian centres is as frequent as it is seductive, it is clear at first sight that this is not always feasible or practical in the long term.

When the Administration decides to become supporter of one of these buildings, a frequent way is often to use it for public purpose, even if this costs an economic effort that does not revert to an effective enjoyment of the property, and/or if the intended use is counterproductive for the building. "The uses that the different political groups have been proposing in recent years range from the grotesque to the technically and urbanistically unviable solutions"[19], and sometimes by forcing a type of preconceived

[17] Statement quoted by E. Jiménez. For more information, https://elpais.com/elpais/2019/02/11/icon_design/1549903913_703465.html?rel=mas

[18] *Ibid*, statement quoted by E. Jiménez.

[19] *Ibid*, statement quoted by E. Jiménez.

intervention (López García, 1994, p. 299-300) the diagnosis of architects, managers, historians or urban planners is ignored, being it likely to suppose that these can have ideas, at least, better argued about the optimal destination for a building of heritage value. This institutional interventionism also makes it sometimes impossible to take full advantage of its possibilities more autonomously and productively: although it is logical that certain constructions, due to their location, dimensions, and relevance are maintained by the simple and plain fact that the citizens can continue to enjoy them, even at the expense of the public treasury. However, there are many others perfectly capable of embracing a new chapter in their life and continue to function in a fruitful way while keeping their heritage value alive, simply valuing the option, when circumstances advise it, of being able to make some changes that continue to keep it active. To make an analogy, it would be like treating a person as dependent who, with some support, could continue to lead an autonomous life, instead of barring their rehabilitation and reserving the means for those who really should depend on them. As early as in 1975 the *Declaration of Amsterdam*, for example, warned of the inevitable need to combine values of collective interest with an economically viable use of heritage as the only way to ensure its long-term maintenance in what they called 'integrated conservation'.

To diagnose the best transition for a heritage asset, the first and most important question to be asked is: what is the objective of this?

What is the most valuable thing about a good? What makes it unique? What are its strengths, and how can we take advantage of them and maintain them in the best way for each specific case? To answer these questions the perspective of historicism can’t be the only starting point: its style, its architectural current, whether it has columns and arches, flat or sloping roof, gargoyles or cherubim. The reason, as is evident, is that a building, especially one whose collective value is sought to defend, is not only an architectural object, but a physical one, and its limits are not only its party walls. It is necessary to observe its economic, social, urban, historical value, its possibilities, its use or its relevance in the community, among other issues. For that, the analysis of a technician in a single discipline is insufficient. Knowing the case study to the fullest is vital to propose and predict the way in which a given action will affect its different values, and to be able to establish objectives and priorities.

2.6 Heritage management systems: general aspects

The built heritage management as a resource of collective interest is a challenge that virtually all countries, in one way or another, have had to face. The result is a range of enormously varied systems and tools. Within this variety, it is possible to identify some approximately common reference elements that allow them to be compared to identify similarities and differences. For the purposes of this Thesis, it has been chosen to focus on built heritage management, although, in many cases, heritage in general is under a single management body that then establishes different strategies according to the group of cases it handles.

At a general level, this management usually revolves around a main entity that brings together responsibilities and maneuverability, and from which they emanate everything from directions or guides to binding decisions. Next, we will try to outline some of the aspects that have been identified through the comparison of different systems.

- Independence of the managing body: The central management body, the primary figure of heritage organization, can be an independent body or directly or indirectly dependent on government bodies or ministries. Between both extremes, there are different levels of linkage. For example, in the case of the United Kingdom, the heritage management bodies for England and Scotland, respectively, Historic England (HE) and Historic Environment Scotland (HES), are non-departmental public bodies (NDPB) which as will be seen later, means that although their decisions have binding legal value for other public bodies, they do not depend directly on them. The opposite case is seen in countries such as China, where the State Administration of Cultural Heritage (SACH) is directly dependent on the Ministry of Culture and Tourism (Silverman & Blumenfield, 2013).

- Independence of decision-making: Depending on the above, the entity can enjoy greater or lesser independence in its decision-making, which has to do largely with the greater or lesser legal binding of such decisions. That is, if they are mandatory or directly influence daily management of heritage. In the British case, the management of catalogues and classification and diagnosis of assets falls directly on the aforementioned management entities, which make their decisions mandatory at all levels even in urban management, which, although carried out by the City Councils, must reflect what the managing body has decided. In the Chinese case, decisions depend on the management body that takes

them, which depends on the level of protection of the piece, leaving in the hands of the local authorities the management of those pieces whose importance does not go beyond the municipal level.

There are other systems in which management does not fall directly on the entity, but its indications are considered mandatory for the subsequent decisions that are taken. In Portugal, for example, the classification and cataloguing of heritage assets, as well as the realization of reports and diagnoses, is the prerogative of the Direçao Geral do Património Cultural (General Direction of Cultural Heritage), within which the Bens Imóveis de Interesse Cultural (Buildings of Cultural Interest) are included. Although the decision-making regarding these assets depends on the aforementioned entity, management does not fall directly on it, but must be reflected in the subsequent provisions at the state, regional or municipal levels.

A particular case is found in the United States, where management at the federal (national) and state levels (referring to each state) is sharply differentiated and subject to the free disposal of assets characteristic in this part of the world. Federal management can only decide on the assets it owns across the country, listed in the National Register of Historic Places (NRHP) and maintained by the National Park Service (NPS) and the Advisory Council of Historic Preservation (ACHP). As for assets in private hands, the federal administration cannot intervene, but they can be limited by state-owned entities, with each state having its own supervisory bodies for built heritage that may (or may not) establish different rules for its protection within its territory (King, 2020).

- Centralization of management: The independence or not of the managing body with respect to government agencies, logically subject to the vicissitudes of politics, are also related to the centralization of heritage daily management, or its attribution to local entities to varying degrees. Continuing with the previous cases, the British bring together the decision-making on heritage at a general level. For example, if you were to intervene in a listed building in Scotland, Historic Environment Scotland has the information and classification of the property, so it would be the same body that indicates what can or cannot be done in a heritage property in any part of the country in which it is located. In the case of China, the State Administration of Cultural Heritage is divided into National, Provincial and Municipal Protection Units that delegate decision-making to local entities (Chen Shen & Hong Chen, 2010).

Both systems have their pros and cons. In the case of the first, a common management system is guaranteed, with the same criteria for the entire territory, which is much more equitable and facilitates the performance of professionals throughout the country who should not be familiar with a new system or entity in each place, although its presence in remote places is difficult, while privileges, for example, large cities. The problem with the Chinese system is that, although it is easier for it to be present in a larger area of the country, excessive atomization and delegation of decision-making to different agencies and individuals too often translates into a lack of control over local interests that, in the vast majority of cases, concentrates decision-making, especially on heritage that although considered of local interest, and thus appears, is not considered of national interest and is doubly unprotected, which is equivalent to about 80% of the total protected assets (Silverman & Blumenfield, 2013). In addition, the difference in resources that is allocated to local management systems and that in daily practice usually depends on economic and political interests is also noticeable, with cities such as Shanghai or Guangdong province, economically developed and with few inventoried goods, receiving larger budgets than areas such as Henan or Shanxi which, despite being more disadvantaged and having a rich heritage that could help their economic progress, get very few resources due to political reasons *(ibid.,* p. 75).

This last system is the most similar to the one that works in Spain, and therefore its disadvantages, as will be seen later, although on a different scale, may seem familiar to us. Although the management of the Assets of Cultural Interest, which are in comparison a small number, enjoys a greater involvement of the State for its application and control. Therefore, with the same resources and criteria, the daily management of the goods, so to speak, of smaller size but more numerous, usually depends on local entities that not only do not receive the same resources among themselves (rather, they put decision-making and the management of resources and catalogues in local hands which, in addition to changing periodically, except in the most prominent cases), but are not subject to central control and can be used as a bargaining chip, as seen in the example of the Palace of Fine Arts.

- Standardization of processes: The existence or not of management tools and instruments, guides to good practices and decision-making, etc., is largely related to the level of development and available resources of each country, as well as to the fact that decisions regarding heritage are more regulated or discretionary and have consequent

transparency and objectivity. Access to technologies has a lot to do with this aspect, because although there are countries that have not developed their own tools, others that have done so have made them available to the public, as has happened with the British cases, which have also become a reference example for many countries and scholars, facilitating access to their tools to countries with fewer resources and also allowing numerous debates and texts to be generated. An example is that of the Landscape Character Assessment, a guide that seeks to organize the analysis of landscapes of cultural or ethnographic value, and which is today widely recognized and used, among others, by Greece, for the study and relatively recent enhancement of its famous agricultural landscapes of olive trees and vineyards, in front of the most established archaeological heritage sites (Gkoltsiou et al., 2021).

- Digitalization: Access to technology (as well as the decision to invest or not in it) is decisive in the level of digitization of resources and tools related to heritage, as well as in its daily management, with the consequences that this implies in accessibility, participation and citizen involvement, as well as in the academic study and dissemination of its values. Again, we find a successful example of this practice in the United Kingdom. At the Scottish level, Canmore database makes available to any citizen the criteria, instruments, catalogue and information related to the heritage assets it manages, as well as links to other databases of the country's heritage. This is done tthrough a page in which the participation of citizens is also encouraged, requesting them to send further data in their possession or to propose new goods for inclusion, which results in an updated control of them. Another example to highlight is that of Portugal, whose built heritage database includes a catalog with its status, classification, images, bibliographic references and other data of interest, as well as links to the information of the goods available in the Sistema de Informaçao para o Patrimonio Arquitectónico (Architectural Heritage Information System).

- Accessibility and transparency: These are issues closely related to digitalization since the will to make information available to citizens or scholars finds its greatest champion in the possibilities of technology and is also related to the transparency of management. Although in the previous example of Canmore, accompanied by the urban databases dependent on each administrative area, we saw a model of an accessible system, there are countries in which this is not considered an objective to pursue. As will be seen later, there are countries, for example in Oceania, in which, for security reasons, it has been

chosen not to identify some archaeological sites, while in Spain the plans of historic houses of the Archives are not usually available to the public as this is understood as an intrusion into the privacy of its inhabitants.

2.7 A world of systems

Based on the characteristics listed in the previous section, it is possible to analyze the management systems and broadly extract some generally common trends and practices, as well as some of the most frequent risks they face, although each case and context are obviously unique. *Ensuring sustainability of cultural heritage through effective public policies* (Jelinčić & Tišma, 2020) classifies the challenges faced by heritage management policies into three main groups: economic, socio-cultural and environmental, although the former tends to dominate over the latter two.

At a European level, heritage management is quite developed, thanks both to the legislative tradition in this regard and to the availability of resources that facilitates it. The entity in charge of its management usually depends directly on the State - as in Spain, Italy, France or Austria - or is a more or less external interlocutor of the same - as in the United Kingdom, Portugal or Germany - with varying degrees of dialogue or transfer of responsibilities with local authorities. Usually, the classification of assets in archaeological, protected buildings, cultural assets, etc. caters to a greater number of groups, allowing for a greater range of nuances and individualized strategies. The fact that the funds come in a mixed way from the public coffers and private entities, although it multiplies the resources and solutions, generates numerous frictions between collective and particular interests, which is added to an often-ineffective observance of the rules at the local level that ends up harming heritage itself. Although digitized funds are frequent, management models often remain outdated, which implies a non-transparent or effective management of huge amounts of information (King, 2020). In the case of Spain, as in Italy, where built heritage is in charge of the Direzione Generale di Archeologia Belle Arti e Paesaggio, within the Ministero della Cultura, although a large part of the documents and plans related to heritage are available on the web, it cannot be said that consultation is digitized or databases coordinated. This is largely due to a very localized management that makes these efforts inefficient. Another challenge for heritage in these countries are those situations in which the need or interest of its conservation is

confronted with certain historical moments with which society, or part of it, no longer identifies; a phenomenon that usually has political ramifications and is called "cultural amnesia" (Timothy & Boyd, 2008). We have seen it in Spain, in many countries involved in both world wars, and especially in Eastern Europe, where the narrative associated with the communist past of many states in this region has been alternately emphasized or suppressed through the heritage built for ideological purposes (Timothy & Nyaupane, 2009, p. 230).

Management in America is directly linked to the level of economic development of each country. While North America, with the exceptions that have been pointed out for example for the United States, broadly resembles that of Europe, that of Central and South America and Mexico[20] is more unequal and limited by its development indices, as well as by the relationship with its colonial past. In the Caribbean area, for example, in the small island nations, greater emphasis was placed until relatively recent times on the natural and ethnographic heritage motivated by the mixture of cultures and races that characterizes the region, which meant the abandonment of numerous buildings of the colonial era, with which the relationship is still delicate today. The development of tourism in the second half of the 20th century highlighted its potential and the need to manage and study it, but the lack of resources and interest was the biggest impediment (Timothy & Nyaupane, 2009, p. 194).

The World Heritage Committee meeting for the Global Strategy for a Representative, Balanced and Credible World Heritage List, held by UNESCO in 1994, sought to promote the identification of various properties of interest, highlighting colonial military buildings, fortified cities, etc. and recommending their protection. Since then, the normative development has been uneven, functioning mainly thanks to the vigilance of international organizations such as the Monuments and Sites Organization for the Wider Caribbean (CARIMOS), founded in 1982 and a UNESCO partner since 2003, the Organization of Eastern Caribbean States (OECS) and the Organization of American

[20] Although geographically, Mexico should be included in North America, for the purposes of the content of this chapter it has been grouped with Central and South America, since it was considered that the management of its heritage had more links with the situation, practices and historical and cultural context of these countries.

States (OAS). Although the activity of these entities drives initiatives promote collaboration between countries and the need for greater collaboration between public and private agents and the control of local policies, regulations continue to operate in an unbalanced way. Countries such as Saint Lucia are considered relatively successful, thanks to the management carried out through the St Lucia National Trust, which organizes both the catalog of goods and the relationship between them and urban development plans. Additionally, some initiatives from Jamaica, which through the Jamaica National Heritage Trust, began to promote the collaboration of public and private companies in the investment in the built heritage to improve the quality of life at the beginning of the millennium.

At the other extreme are countries such as Trinidad and Tobago, which, after undertaking the task of valuing its heritage in the early 1990s through the impulse of the National Trust of Trinidad and Tobago, saw how the disinterest of the administrations delayed its implementation almost two decades *(idem).* In 2000, Belize, which centralized the management of the four agencies that watched over its heritage in the National Institute of Culture and History (NICH) without getting them to work in a coordinated manner. Furthermore, Belize built heritage, which is designed by the Institute of Archaeology (IA), becomes the property of the government and opens the path to irregularities. The NICH assets catalog (and its research results) is not available to the public; it grants a very small number of permits for expert research with an extremely restrictive list of requirements (only 20 per year, and almost exclusively to researchers from the United States, Canada or the United Kingdom) (King, 2020). Although it has collaborated in research with surrounding countries (highlighting those referring to the European-advised campaign "Mundo Maya", which combined the efforts of Mexico, Guatemala, Honduras, El Salvador and Belize) (Timothy & Nyaupane, 2009), this is extremely unusual. In general, the main obstacles combine the lack of economic and human resources with the low interest of the administrations and the difficulty of controlling these systems efficiently - as well as the constantly evolving relationship of these societies - with their built heritage from the colonial era.

Heritage management in the mainland of the centre and south of the continent (what is known as Latin America) faces similar challenges and circumstances with some particularities. The heritage related to the colonial past enjoys greater consideration and identification by citizens, which adds to an immeasurable number of properties from the

pre-Columbian period. Unlike the Caribbean area, where many original constructions were made of deciduous materials such as wood or zacate (hay), the more widespread use of stone allowed it to reach our days and become both a symbol of national identity and a tourist attraction. The development of this activity in the area from the 1960s highlighted the need to manage and disseminate heritage. The journey in local management systems has been more extensive, diversifying the offer of sun and beach or nature tourism. Sometimes, political instability and conflicts in some of these countries discouraged tourism. Together, with the strong ideological load of built heritage, has meant setbacks or threats in safeguarding it, in addition to the difficulties already seen in the Caribbean related to the surveillance of goods or the scarcity of resources (Timothy & Nyaupane, 2009). Some of these problems were highlighted during the meeting organized in Brasilia by UNESCO in 2014, which resulted in the Action Plan for Latin America and the Caribbean (PARALC) 2014-2024, accepted in Doha that same year. This emphasized the need to improve heritage management and monitoring systems, especially in those countries with fewer resources, and upgraded existing ones with methodologies and instruments that standardize their application. In addition, the importance of sustainable and effective heritage management as a useful economic driver for the most depressed economies in the area was recalled. In parallel and at the regional level, these same lines were developed in the Caribbean Action Plan for World Heritage (PAC) 2015 – 2019 and the Plan for World Heritage in South America (PAAS) 2015 – 2020, respectively.

The case of Mexico is one of those considered most successful, since it promotes some of the existing interregional projects in the Americas and exports instruments and methodologies to other countries (López Morales & Vidargas, 2016). There, from the Federal Law on Monuments and Archaeological, Artistic and Historical Zones promulgated in 1972, a distribution of pyramidal powers was established, similar to that which we have seen in other countries such as Portugal, in which decision-making regarding heritage assets depends on the relevance of each good, from the state to the local level. For this task, it relies on the indications of the National Institute of Anthropology and History (INAH), as well as those of the National Institute of Fine Arts (INBA). It corresponds to the first, dependent on the federal government and the dissemination and defense of heritage, with its own legal personality but without legal power as an advisory body and coordinator of the public administration (González de La Mota, 2007). It belongs to the Ministry of Culture, which in 2015 acquired the

responsibilities of the previous National Ministry for Culture and the Arts (Conaculta). It is the rest of the administration, however, that reflects the indications of these entities in their planning and policies. Similar to what happens in the United States, federally owned assets are studied, cataloged and disseminated through a separate fund, the General Directorate of Sites and Monuments of Cultural Heritage, which as has been seen may generate a risk of disparity in criteria and efficiency.

Another case considered a reference in the region is Peru. After the interest shown by UNESCO, the World Bank and various private investors, the government inventoried and (re)discovered the potential of heritage assets as a tourist attraction, culminating in the signing of the COPESCO plan, in which UNESCO offered advice for the elaboration of a correct legal framework, and tourism and heritage flourished together since then, with the only interruption of the violence that shook the country during the 1980s. In the 1990s, progress was resumed with the addition of the historic city of Lima to the List of World Heritage Sites (WHS) and the enhancement of other heritage sites in the country by the hand of cultural tourism (Timothy & Nyaupane, 2009). Its management is currently in charge of the Vice Ministry of Cultural Heritage and Cultural Industries of Peru, which stands out among other entities in the region for its high level of digitalization and ease of access to procedures and catalogs, as well as the crossing with other databases. This entity, as in other cases, is dependent on the Ministry of Culture.

Asia, like the Americas, presents management systems with very unequal levels of development and efficiency depending on economic development and political stability (or lack of it) that favor the implementation of institutions and methodologies applied to heritage. The countries with the oldest heritage management systems, from the colonial era, are those of Japan and India, from the late 19th century. Although they have passed updates and improvements like the rest of the environment, their structures remain very similar (Mac Lean & The Getty Conservation Institute, 1993)[21]. While the most economically prosperous countries with more consolidated growth (Japan, China, South Korea) have had the possibility of deploying their management systems with different results (sometimes depending on their convenience, as will be seen later), the most unstable or disadvantaged are still in an embryonic state. The implementation of

[21] Chapter *Legal and Policy Issues in the Protection of Cultural Heritage in South Asia & the Pacific*, by C. L. Costin.

international collaboration programs such as the Association of Southeast Asian Nations (ASEAN), founded by five countries in 1961 and now expanded up to ten, has sought to promote, within its strategies, the protection of heritage to spur tourism and cultural development. However, for many of these countries, the most immediate needs are others. Although all of them have a vast heritage of native peoples, as well as colonial and related to the most recent political history, it is hardly protected and falls either into abandonment and lack of maintenance or overexploitation. Many are relatively recent nations, with underdeveloped institutions, which adds the scarce involvement of local authorities and the scarcity of human and economic resources that allow their implementation, resulting in the plans and guidelines of organizations such as UNESCO in ways too ambitious and vague to work (Timothy & Nyaupane, 2009). Countries such as Japan, Myanmar and India oblige the owners of patrimonial assets to maintain and repair them. In India, Sri Lanka, Thailand and Nepal their confiscation is even contemplated if they are not properly maintained, while Japan contributes to it economically, but these measures are ineffective if control over such assets fails.

In South Asia (countries such as India, Nepal, Pakistan, Bangladesh or Sri Lanka), action has been taken at great speed to develop heritage protection tools that facilitate its entry into lists such as UNESCO (India has 40 assets included and 48 more applications). However, without the development of parallel physical and legal infrastructures, this heritage is in danger. Population displacements due to the instability of the area mean that the built heritage is often inhabited by communities other than those that created them, so they do not attach importance to it or do not know its interpretation. In addition, to better fit the expectations of tourists, perspectives or cultural elements of a local nature are often excluded. For example, Gyan P. Nyaupane and Megha Budruk denounced the exclusion of local communities from decision-making regarding the management of the Taj Mahal, which both the central government and UNESCO itself considered "disruptive" (Timothy & Nyaupane, 2009, p. 137).

Another important challenge facing heritage on the continent, which is not limited to developing countries, is its use as a political tool. This includes enhancing, reformulating or, eventually, eliminating it, when it does not correspond to the official narrative, and which does not obey so much to the availability of resources as to that of methodologies that standardize and object, as much as possible, decision-making, which is mainly a matter of political will. The most notorious case is that of China, where the abandonment

or elimination of cultural heritage is a systematic practice to suppress some of the minority identities within the country itself that produce frictions with official narrative, especially those referring to ethnicities other than the predominant Han or religion, as is the case with the Uighurs, Tibetans and Muslims. In Xinjiang, the large-scale destruction of mosques and other buildings of cultural value has been denounced, and it is estimated that about 65% of the places of worship in the province, of Muslim tradition, have suffered damage in this process that continues even today (Vidaly Liy, 2021b). It is also no coincidence that, in a country with 56 WHS to date, only six are in the western half of the country, of which only two are cultural, and none of them in the provinces of Xinjiang and Qinghai, despite representing 24% of the surface of the same (Silverman & Blumenfield, 2013, p. 8). In contrast, the government has promoted internal cultural tourism around the history of communism in the country, especially during the last year, in which the Chinese Communist Party has celebrated its centenary in style, and tourist reservations increased by 375% compared to 2019 (Vidaly Liy, 2021a), which privileges economic development through heritage tourism to some causes and destinations over others.

This discriminated use of heritage affects more surrounding countries, including North Korea, where its conservation and protection was reserved for those goods that promoted the Juche way of life (Timothy & Nyaupane, 2009, p. 100); Buddhist shrines in Afghanistan, Pakistan and Bangladesh, becoming the Buddhas of Bamiyan in Afghanistan infamous for their destruction at the hands of the Taliban in 2001, or those in Janabad in Pakistan, which met the same fate in 2007. The Sri Lankan war also saw the hostilities against religious temples on both sides, Hindu and Buddhist *(ibid.*, p. 137). Such practices have expanded in the Middle East, as a way to destroy the identity of a society but also to self-finance from plunder, as happened with the destruction and looting of the ruins of Palmyra, Apamea or Dura-Europos, among others, by ISIS during the Syrian war (Curry, 2015). Countries that were colonized for a long period until a relatively recent time, and with places of worship claimed by more than one religion, often plunge into a crisis of national identity that favors this type of acts of war, with the idea that whoever dominates the memory, dominates the narrative.

This continuous, and often disruptive and violent, change of hands of heritage is a situation that the Middle East shares with much of Africa, where armed conflicts and population displacement leave these goods to destruction, abandonment or plunder.

Human pressure, as well as pollution, in the case of the continent's overcrowded megalopolises (which also occurs in large, disadvantaged cities in other corners of the world, especially Asia and Latin America) increases the uncontrolled use and arbitrary modifications of buildings.

The possibility of taking advantage of heritage as a tourist attraction has led to its protection in those countries with more resources and some stability, but this means that this character is privileged over those places less likely to receive travelers, and management systems are afflicted with the same problems of lack of coordination and control as in other countries. In Turkey, for example, it is a single entity under the Ministry of Culture and Tourism, the General Directorate of Cultural Heritage and Museums, with which local administrations interact directly. While some management cases have been remarkably successful, such as the Istanbul Historic Area, praised by UNESCO itself, others less famous have been seriously threatened. The main difficulties revolve around the lack of common tools and methodologies, as well as a sustainable approach that considers more social and functional aspects, a more transversal and less surgical system. The rules are extremely strict, but on the other hand their control is very lax, and the final decision-making usually falls to the local authorities, with the same problems that this lack of coordination implies in the rest of the world (Yilmaz & El Gamil, 2018).

The lack of resources of all kinds, especially in the least developed countries, means that heritage management is sometimes null, as in the case of Nigeria, where no ministry has exclusively attributed its management and the powers of all the others collide or overlap, to which adds the ineffectiveness of its control and the scarcity and inadequacy of laws or instruments of any kind (King, 2020). Countries such as Ghana or Togo could not obtain their independence until relatively recently, and had to process their management system from the beginning (Timothy & Nyaupane, 2009, p. 26). In the most favorable situation are the most developed countries that live more from their tourism, such as South Africa, Tanzania and Kenya, and some in the north such as Tunisia or Egypt, although they still have a long way to go. Heritage management in Egypt dates from its colonial period in the 19th century and has hardly undergone significant changes since then. It is in charge of the Higher Council of Antiquities, under the Ministry of Culture and the Ministry of Antiquities, but the volume of goods is so vast and the resources so limited that a series of auxiliary management entities has been created to alleviate it. These

entities work in such an uncoordinated way with each other that the results are deficient, surveillance is insufficient, and many goods and resources are wasted and lost in process. Like other countries that depend on cultural tourism, all means are put at the service of the protection of the most emblematic assets, which leaves out many others considered minor, but of undoubted value (Yilmaz & El Gamil, 2018).

Finally, the case of Oceania is particularly striking because of the concept that these societies have of heritage. With the exception of countries such as Australia or New Zealand, largely assimilated to management in Europe or North America, the situation of island nations is very similar to that in the Caribbean. These countries have a past of colonization that interrupted the traditional way of life to convert them, from the Western mentality, into a utopia of beaches and coconut trees where the culture of its original inhabitants was considered by settlers with a mixture of disdain and condescension. The tourism boom after the 1970s coincided with a greater connection of these nations to their original cultures and identities, which, until then, had been overshadowed by the history and perspectives of colonialism (Timothy & Nyaupane, 2009).

An interesting factor when managing heritage in ocean territories is its definition. The concept of heritage was not intrinsic to many of the original cultures of the Pacific but was imported from Europe. There is a rich prehistoric heritage scattered throughout the continent, which is often in the hands of communities that own and use them and are responsible for their use and management, while other structures and objects of heritage value, as was the case in the Caribbean, are made of less durable materials since their symbolic value is restricted to the moment they are used, after which, keeping them would not make sense. For example, the Museum of New Caledonia, which preserves collections of objects from the Kanak as well as other Melanesian societies, is seen by the Kanak themselves as "a cemetery where objects are out of context. It is a significant place that holds powerful, special objects belonging to the dead with most no longer used in society"(*idem*) (Timothy & Nyaupane, 2009)[22]. These different conceptions of heritage, whose wealth of perspectives constitutes heritage in itself after all, have posed a challenge when it comes to balancing the protection, enhancement and dissemination of these goods

[22] Chapter *Heritage tourism in the Pacific Modernity, myth, and identity*, by C.Michael Hall, quoting Tissandier, M. (2006) *Museums of New Caledonia: the old, the new and the balance of the two*. C. Healey and A. Whitcomb Ed., *South Pacific Museums: Experiments in Culture*. Clayton: Monash University Press.

as a way of keeping alive the cultural manifestations they represent and the resistance of some communities to exhibit them to the public. For this reason, many heritage catalogs on the continent are not available to the public or do not identify the goods and their location. This is due to fear of the arrival of tourists and insecurity. This also means that, when drafting urban plans or development of certain areas, ignorance of the goods inside endanger them and discourage their implementation by assuming setbacks and obstacles due to non-transparent management (Mac Lean & The Getty Conservation Institute, 1993)[23], in addition to missing valuable opportunities to publicize the cultures they belong to. In Australia, intermediate solutions have been established that allow museums to store some objects of heritage value in differentiated areas that can be accessed and used at specific times by designated representatives of certain communities (*ibid*)[24].

Discrepancies over the definition of heritage and its validity or current value are also reflected in the establishment of its chronology and origin. Australian law, for example, differentiates between "historical" (of colonial origin) and "relics" (aboriginal) in reference to archaeological goods and reserves the right to acquire the latter. The work of living artists is not considered heritage, while in Papua New Guinea a law protects all objects made within traditional culture, even contemporary ones, whatever their archaeological or ethnographic value. However, it prioritizes that these are maintained in their context of origin, but also reserves the right, if necessary, to acquire those considered of archaeological value (*ibid*)[25]. Although many of these laws have become standardized with the development of the legislations of each country, they are an example of the added difficulty posed by the complexity and wealth of definitions that heritage implies in each society.

Most Pacific Island nations joined UNESCO in the 1980s and 1990s and ratified its Convention after 2000, so the development of their heritage policies for international cooperation is still in process. For their part, only two - the Federal States of Micronesia and Niue - have ratified the *UNESCO Convention on the Protection of Underwater*

[23] Chapter *Conservation Policy Delivery*, by S. Sullivan.

[24] Chapter *Legal and Policy Issues in the Protection of Cultural Heritage in South Asia & the Pacific*, by C. L. Costin.

[25] Quoting P. J. O'Keefe (1983) Export and Import Controls on Movement of the Cultural Heritage: Problems at the National Level. *Syracuse Journal of International Law and Commerce* 10(2):352-70.

Cultural Heritage 2001 despite the fact that much of the cultural heritage of the islands is submerged in the form of sunken ships of the colonial era or World War II (Jeffery et al., 2021). The symposium *Pacific Island Archaeology in the 21st Century: Relevance and engagement,* held in the Republic of Palau in July 2009, is considered the first major event dedicated to the heritage of the continent with the presence of different states in the area (Liston et al., 2011). That same year, UNESCO presented the development programme, *World Heritage in a Sea of Islands: Pacific 2009 Programme,* republished for the periods 2010-2015 and 2016-2020. Since then, Oceania has gone from having a single WHS in the Solomon Islands to 30 today, although 27 of these belong to the two most developed countries in the environment, Australia and New Zealand. The island nations still in development remain underrepresented. The limited human and economic resources make it difficult to accept the new applications and favor those territories "tutored" by Western powers, be they overseas regions, protectorates or pacts of free association, which constitute the majority of these proposals, since it is doubtful that many of these countries, by themselves, will be able to protect the goods after their inclusion in the list (Reepmeyer & Clark, 2013, p. 2).

The deployment of resources is also hindered by the dissemination of the territory, which in countries so small and distant from each other makes digitalization an indispensable tool for cooperation and participation. The autonomy of these countries over their heritage, and the international recognition that inclusion in the WHS list implies, undeniably passes through access to participatory tools and technologies that allow to overcome the distance and make heritage management an effective and manageable project for countries in different situations, and very especially, for those who need it most.

2.8 Tourism and heritage: condemned to an understanding

This review of some of the main strategies and challenges presented by heritage management around the world allows us to verify that, although no country nor any management system is the same as another, there are some common ways of working and characteristics or criteria on the basis of which to classify them, as seen in the previous section. Likewise, it is clear that the success of a given management system depends on the correct choice of instruments, their strict monitoring, digitalization, accessibility,

transparency, as well as a distribution of tasks and responsibilities that is efficient and gives voice to local communities. This must be done without losing the uniformity of criteria and rigor that prevents arbitrariness or corruption at the expense of heritage and its sustainable use and, in short, of collective interests.

The other great clear conclusion is that, no matter the system that each country chooses, the proper functioning of this depends for the most part on the resources of each country. Without money, material means, and qualified personnel to implement and control it and without a climate of stability and sustainable progress at all levels that guarantees a place of importance for heritage as an end and as a path to it, there is no possible management.

The good news is that, although its protection and enhancement requires investment and will, heritage is also an important development tool that, properly managed, is able to more than return the cost of its development and become an economic engine in itself. Cultural tourism, is one of the oldest known, a phenomenon that began to be documented as an object of study since the 1970s, it being no coincidence that many of the initiatives in the field of heritage management that have been examined date from this period or very close in time. Today, tourism, in general, is one of the most profitable economic activities, and a relationship can be traced between the countries with more heritage assets in their offer (buildings, museums, ruins or entire cities) and those more requested by tourists (something that will be seen more clearly with the case of the WHS). According to the World Tourism Organization (UNWTO), in 2018, the 10 countries that received the most international arrivals comprised 40% of the total of these, and the 10 with the highest income from tourism received 50% of the world income from this activity. Most importantly, of these two lists of 10 countries, 8 appear in both. Half of the world's international flights land in Europe (followed by Asia-Pacific, which accounts for a quarter), which accounts for 40% of total profits. These interesting economic prospects, together with the fact that, according to the World Bank Carbon Finance Unit (CFU), tourism is considered, when properly managed, one of the most sustainable and least polluting activities (Yu-Wen Su & Hui-Lin Lin, 2014), mean that many countries in need of relaunching their economies have seen the potential for tourism to be exploited, for which the heritage they already possess can be the flagship. But this also implies a danger for the heritage itself if the management is not adequate and sustainable in many of the countries that could benefit most from it the management is still deficient.

In 1976, ICOMOS adopted the Charter of Cultural Tourism or *Brussels Charter* to proclaim the need to ensure a harmonious development of tourism and heritage, while recognizing the value of one for the benefit of the other, and bodies such as UNESCO have time and again extolled the importance of heritage as an economic engine through tourism, especially for those countries most in need of reactivating their economy by reviewing the number of their resources. Documents such as the *UNESCO Recommendation on the Historic Urban Landscape* of 2011, revised in 2019 (and to be developed later), UNESCO's 'Managing Cultural World Heritage' Reference Manual (2013) or the *Medellín Charter* in 2014, place special emphasis on the enormous potential of heritage as an economic and social engine, not only as an ornament or witness of a past era, but as a living actor of the current development of the communities. It is not surprising that many of the agencies and management systems reviewed above depend on the ministries of tourism, or of culture and tourism, especially in those countries that developed these systems in recent times in the light of UNESCO recommendations.

Many of these documents and manuals emphasize the need to ensure a harmonious balance between tourism and heritage as a condition for the symbiosis between the two. The difficulty of this binomial lies in the need for it to serve both visitors and locals, a relationship that often becomes suspicious since both sectors have opposite purposes, promoters, target users, management structures and policies. The only one thing in common: the raw material. In addition, promoting a heritage asset as a possible tourist attraction, which is essential for its dissemination among the public, implies translating it into something that the tourist can use (understood as experiencing, visiting, knowing...). This sometimes indirectly improves the perception by the local public that did not know it, but can also mean a simplification of its fundamental values that its defenders may consider offensive (McKercher & Du Cros, 2012).

Some of the features that a heritage asset should gather in order to become a prominent tourist landmark would be: to be known beyond the local community, to host concrete experiences (visits, activities) that can be offered to the visitor, to be interesting and unique, to be robust enough to be visited and to be minimally accessible (*ibid,* p. 33).

It is necessary that both sectors take each other into account when managing, since ignoring the cultural value of a milestone by a tourism promoter can be as potentially dangerous as a cultural manager ignoring the reality of tourism, as an intermediary with

the public that can provide new ways to attract and challenge it. "Many cultural heritage managers, however, seem to resist accepting that the assets they manage have tourist appeal. As a result, they resist introducing management structures that will optimize the quality of the experience provided while minimizing the impacts that tourism may have." In the same way, it must be recognized that not all cultural goods constitute a tourist attraction or are able to be maintained exclusively through this activity (*ibid,* p. 32), which leads to the need to accept different ways of benefitting from an asset without this implying an impairment of its value. It is worth highlighting the initiatives compiled at the *III Baltic Sea Region Cultural Heritage Forum,* held in Vilnius in 2008, in which a series of successful cases of enhancement of the heritage of the participating countries were presented where the mixed use of these assets was combined with the dissemination of their values, through public and private sponsorship, ensuring its conservation and appreciation by the local public over time, which is the driving force behind many of the initiatives. Among them is the work of the *Mõisakoolid,* or Estonian Association of Schools in Mansions, which combined the use as schools of dozens of stately mansions throughout the country with visits and dissemination activities for the public, through a mixed public and private sponsorship and with the advice of the Ministry of Culture, being the schools themselves the ones that decide on the execution of the program according to their situation (Monitoring Group on Cultural Heritage in the Baltic Sea States & Department of Cultural Heritage, 2008)[26]. Today, 69 schools across the country are part of the project.

The decision to implement a tourism strategy around built heritage requires efficient planning and monitoring. These guarantee a sustainable and balanced development between both concepts with consensual criteria that prevent arbitrariness or corruption of its mission and collect at the same time those particularities that make heritage unique, for which, having the right management systems, as well as the means to make them work, is crucial. This task becomes very complex when there are different perspectives involved and the means of the participants are unequal. Next, we will look at what is arguably the most famous and widespread management and development program that has been proposed to date, and how the enhancement of heritage can become a common goal.

[26] Chapter *Production of local pride and national networks,* by A. Pärn.

2.9 The World Heritage List: a double-edged sword

"We can continue to gather, year after year, as accountants of the World Heritage label, adding more sites to the list, adhering less and less strictly to its criteria. Or we can choose another path. We can decide to act and think as visionaries, to rejuvenate the World Heritage Convention and confront the challenges of the 21st century. World heritage is not a beauty contest"[27].

To protect and disseminate heritage around the world, UNESCO developed, between 1965 and 1972, what would be the key document for its strategy for the protection and enhancement of heritage: the Convention Concerning the Protection of the World Cultural and Natural Heritage, adopted in Paris in 1972. This document presented the urgency of "adopting new treaty provisions establishing an effective system of collective protection of cultural and natural heritage of exceptional value organized in a permanent manner, and according to scientific and modern methods", and defined what would be considered World Heritage (WHS) for the purposes of its protection. Additionally, it defined the concept of Outstanding Universal Value (OUV), delegating to each member state the responsibility of identifying and proposing the eligible goods, and of developing the policies and regulations conducive to this purpose, for which they could request the advice and support of UNESCO. It also established the creation of the World Heritage Committee and a World Heritage List, as well as another of the World Heritage in Danger for those assets that require extra help because they are the object of a specific threat. Advisory bodies recognized by the Convention were also listed, mainly ICOMOS and the International Union for Conservation of Nature (IUCN).

One of the most important aspects of the document is the ways to request advice or support of other types (including economic) for the protection of certain assets that require it or for the development of policies or strategies. These means coming from the periodic economic contributions of the member states, whose payment is a requirement to be able to be part of the 15 countries of the Committee (which excludes from it countries with depressed economies). To date, UNESCO has added to this base document a series of

[27] Director-General Irina Bokova's speech to the World Heritage Committee. 36COM Saint Petersburg, Russian Federation, June 24th to July 6th, 2012.

instruments, guidelines, guides and manuals that develop some aspects in a more concrete way.

Currently, of the WHS list (which comprises cultural, natural and mixed items), 80% of the registered assets are cultural. The countries with the highest number are Italy (58), China (56), Germany (51), Spain (49), France (49) and India (40), and 52 assets form the List of World Heritage in Danger, of which only 4 are in regions considered developed, in Europe and North America respectively. UNESCO was able to help many countries in need to develop management systems that would allow them to protect their heritage, often using its potential as a tourist attraction to promote the interest of local institutions and in the process allow the creation or improvement of new related economic activities. These resources meant little change for those countries that already had advanced management systems, mainly in Europe, but represented a milestone for others with systems in embryonic state.

In some countries with underdeveloped regulations, especially in Asia, they aroused a real gold rush, which although it hurried the creation of much-needed protection plans, generated systems in excess resultist, such as China or India, in which heritage management policies were put at the service of obtaining the long-awaited WHS labels, as an end and not as a means (Rodwell, 2012). This contributed the prospects of economic aid to the selected sites and the development of tourism, especially from the second half of the 20th century, which gave an important role to heritage. Tourism grew around these sites of interest in a sometimes-excessive way, and the absence of proper management has often led to their overexploitation and degradation, overlooking criteria and subsequent controls and seeking maximum profitability of heritage assets as hens of the golden eggs, which were squeezed beyond the sustainable. This also established a different and dangerous scale of value and appreciation because what is WHS and can become a tourist attraction for an area is worthy, and what does not reach that relevance, is not (*idem*). The inclusion of goods on the WHS list, especially in developing countries, becomes a "varnish covering heterogeneous matter, rather than being a phenomenon encompassing a genuine global essence accepted throughout the world"(Brattli, 2009, p. 24).

The detection of this potential of WHS for tourism and the economy therefore generated countless research aimed at finding out the best way to convert heritage into profits,

especially where there were means waiting to develop the sector. A study of 66 countries revealed that, under arithmetically stable circumstances, the registration of each new WHS could mean the arrival of 400,000 extra tourists per year, an effect that increases when the country of origin has few registered goods (Yu-Wen Su & Hui-Lin Lin, 2014). In the particular case of China, it was determined that the inclusion of each WHS could increase by 6 visits to other places of interest in the area (Chih-Hai Yang et al., 2010). Both studies defined by mathematical formulas the relationship between the presence or not of WHS with variables such as safety, tourist infrastructures or the origin of visitors. For its part, a survey of mostly national visitors to the Kanas National Nature Reserve in the Altai Mountains, inscribed on the WHS tentative list, revealed that most of them considered that their inclusion on that list would improve the perception of the good and their economic projections, although the majority also admitted not knowing what the Outstanding Universal Value (OUV) consisted of or the criteria that led to the designation of an asset as WHS. One in ten went so far as to say that the management of the reserve would gain in sustainability with the designation, and although they were concerned about the environmental impact, 42% of respondents did not think that the reserve would receive an excess of visitors. (Zhaoguo Wang et al., 2015).

Local residents, however, saw the designation as WHS with different eyes in the same study, and expressed concern about how their lifestyle would be affected if Kanan became a resort of national relevance. A similar situation occurred in the West Lake, in the province of Hangzhou (Yi Wang & Bramwell, 2012). This impressive lake is the main tourist attraction of the province, for its natural beauty and the presence of relics and historical constructions, associated with a traditional and bucolic lifestyle in the Chinese collective imagination. Although UNESCO initially rejected its inclusion on the World Heritage List, claiming in 1999 "a dramatic reduction in the lake's surface area due to human activity, damage to historical relics, and the negative influence of urban modernity", due in large part to uncontrolled tourism growth, it managed to enter in 2011 (Yi Wang & Bramwell, 2012)[28], and the lake has been threatened by urban development on its shores ever since.

[28] Both reports are cited on their original Chinese version. Respectively, they are UNESCO (1999) *West Lake's evaluation report on the application to be a world cultural heritage site.* Hangzhou Government Internal Document; and UNESCO (2003) *Reevaluation report on West Lake's resources*. Hangzhou Government internal document.

The definitive inclusion of the lake in the list was mainly due to the ambitious *West Lake Protection Project*, elaborated with that specific purpose in mind, and of which two of the first examples were the Mei Jia Wu Tea Village and the Leifeng Pagoda. These cases, which sought to "beautify" both places trying to restore their previous image, were the subject of numerous complaints for damage to the natural landscape and the lives of the inhabitants due to the construction of tourist infrastructures, even forcibly relocating the original residents. The picturesque teahouse culture that was claimed to be protected was commercialized and trivialized to transform it into a mass product within the reach of tourists. Although the second intervention made visible a supposed concern for the opinion of the inhabitants, this was overlooked at the time of the decisions, which added to the absence of government agents from most meetings, and the fragile reconstructed pagoda was again the object of mass tourism that put it in serious danger. These situations show the disinterest of the authorities in all those issues related to heritage other than its economic benefit, as well as the collusion of government agents with the bad practices of the private sector (*ibid.*, p. 994-996), who see in the sustainable management of heritage a threat to their own interests, usually focused on large works and millionaire concessions (Silverman & Blumenfield, 2013).

Although the most striking damages in heritage sites are those that affect the physical integrity of the place, especially in those that reach a sudden relevance for which they were not prepared, the previous case is an example of the damage they produce in the lives of its inhabitants who not only often see how their point of view is ignored, but lose the connections and environment they previously had with their community by abruptly changing the space in which they were framed. A study conducted in the Japanese village of Ogimachi, within the historic village of Shirakawa-gō (Jimura, 2011), revealed how the massive arrival of tourists to this area of traditional villages after its designation as WHS in 1995 greatly weakened the ties between its inhabitants and the organization of a rural society based on mutual trust and collaboration, a way of life that is included in the bucolic image that tourists seek to know and as valuable in this concept as the buildings themselves. The arrival of new activities and economic actors, the rapid growth of the population, and even the irruption of strangers who ignore the local lifestyle in spaces considered intimate and private, for family use (motivated among other things by an incorrect dissemination of the values of the area, as well as by the scarce control of tourists) irremediably broke the ties of this village with itself and with other villages in

the area, that stopped perceiving those who were the focus of mass tourism as part of the community.

The view of WHS as gold veins to exploit has been especially noticeable in growing countries, particularly in the Asian environment, of which China has been the greatest exponent (although not the only one) (Brattli, 2009),. It should be remembered that studies in search of the relationship between the appointment of a WHS and its capacity as a pole of attraction of tourism, as guides to get more benefit, are not alien in the European environment either (Timothy & Boyd, 2008). Its potential to attract mass tourism, and the prestige that the label represents for the general public, can encourage the overexploitation of heritage, making the excessive popularity of a good a danger as important as its absolute ignorance, as it happens in many urban centres and landmarks, mainly, of historical or artistic value.

Despite having driven the development of much-needed legislation and protection programs around the world, the WHS denomination-based system risks oversimplifying and trivializing the meaning of equity value. A projection based on the current pace of denominations determined that the World Heritage List could reach 1500 entries by 2030, and 2000 by 2045 (Rodwell, 2012). Basing the protection of heritage at the national and global level on the distinction between what has the WHS label and what does not, polarizes its appreciation, in the absence of nuances and intermediate grays, encouraging that investments are concentrated in the goods included in the list with the potential to become tourist attractions, at the expense of others less striking. Deficient, subjective, imprecise or unmethodical evaluation and management systems, as well as the lack of competent technicians, allow the intrusion of external agents and motivations of all kinds, which can lead both to lax legislation and insufficient protection in some cases, or to subjective studies that exaggerate the virtues and minimize the shortcomings in pursuit of the denomination of the good, subtracting veracity from diagnoses (Jelinčić & Tišma, 2020).

The *Burra Charter* put on the table the imprecision of many of the concepts of the Convention, as well as the need to agree on them with different perspectives around the world. Notions such as "outstanding universal value", "authenticity" or "originality" change from one country to another and from one culture to another. It is essential that everyone feels identified and represented with them in order to count on their adherence

to the commitments of the document (Rodwell, 2012). However, there is still a long way to go in this regard, since in addition to the identification of the signatory nations with these concepts, their correct interpretation also at stake, without the possibility of distorting them for economic, political or ideological purposes.

The reports submitted to the 35th Meeting of the World Heritage Committee (Office of the External Auditor for the UNESCO, 2011) put the spotlight on this problem, expressing concern about divergent interpretations of the key terms of the document, and the possibility that these allow an instrumentalization of the WHS designation system itself as a bargaining chip in the geopolitical landscape (Rodwell, 2012). While UNESCO defends the growing weight of the Convention in the protection of heritage and the development of programs, legislation and institutions, as well as a huge number of events, activities and related literature, it would be naïve to think that politics is alien to it. In 2011, Brazil, China and South Africa were part of the World Heritage Committee, followed by Russia, India and South Africa again in 2012, which notably benefited natural parks in South Africa and Russia considered endangered, for containing or being adjacent to mining concessions (Meskell, 2014)[29]. Similarly, in 2013, Russia strongly opposed, with India's support, Syria's five WHS being added to the List of World Heritage in Danger, as well as India's accession to the Convention for the Protection of Cultural Property in the Event of Armed Conflict (*idem*).

The implementation of the concept of WHS, as well as all its associated documents, institutions and programs has undoubtedly meant a milestone in the perception of heritage worldwide, facilitating the creation of new management systems around the world, as well as showing the way towards a balanced coexistence between public and private interests and between the individual and the collective. However, half a century after its first appearance, and with all the achievements attributed to it, the management and designation system of the WHS has put on the table a series of challenges (some, inherent from the beginning; others, totally new) that force us to look for new ways of relating to heritage, especially from the administrations and regulations. As any another management system, the WHS system allows us to see on a large scale many of the

[29] Quoting J. H. Jørgensen and G. Hønneland (2006) "Implementing Global Nature Protection Agreements in Russia." *Journal of International Wildlife Law & Policy* 9(1):33-53, y a Esterhuysen, A. (2009) "Undermining Heritage." *South African Archaeological Bulletin* 64(189):1-3.

challenges faced by national and local systems, while the wealth of cultures and perspectives involved shows new and promising paths to explore. With the uniformity of criteria and coherence combined with attention to particularity, the role of private and public agents in decision-making, transparency, accessibility, participation, transversality and multidisciplinarity, the possibility of sharing information, the correct surveillance and the opportunities offered by new technologies are common factors that should mark the path towards an ever better heritage management.

2.10 The need for a common system

"All buildings are different; all suffer in different ways. Each building and its repair requires the establishment of a philosophy of approach before specifications are drawn up. There are many variables to be taken into account (…) There's no single correct approach and that is why each building requires its own philosophy" (Davidson et al., 2001)[30]

The switch of mentality in relation to interventions in heritage has meant the emergence of new paradigms when it comes to both research and decision-making. In harmony with institutional recommendations, different methodologies have emerged seeking the order and standardization of steps in the work process. The profusion of proposals and analyses focused on heritage, knowledge and its preservation have abounded in those countries with a greater tradition of heritage management and that have turned the appreciation of these treasures into the axis of their identity, their culture and, why not, their economy.

Extrapolating and replicating diagnoses with simplification as the only purpose does not work in medicine nor in heritage management. The aim of the legislation should not be to simplify, understanding such concept as 'reduce', but rather to 'standardize', allowing the same avenues of analysis and diagnosis to lead us to different solutions, and to share common criteria that guarantee the same objectivity applied to each case. This would allow for similar conclusions on similar situations, while respecting the particularities of

[30] Chapter by B. Heath (2001) Stone conservation of fabric versus conservation of design. *Caring for the Scottish Home*, p. 49-50.

each object and its environment. Although since the last century there have been successive letters, plans, recommendations and guidelines that have come to channel these intentions, they have often been characterized by their imprecision, offering guides and indications that each regulation has then applied in a particular way, without a systematization. And although the objectives they propose are a good starting point, there is a need for greater involvement of legislation in translating these guidelines into action, which would largely involve returning to these countless recommendations by such leading bodies as UNESCO, without going any further, with a practical approach. As will be seen later, this institution has observed in its latest studies that, although its recommendations and guidelines are recognized as useful and positive, the difficulty in putting them into practice and the lack of specificity in both concepts and methods can be an impediment to the achievement of the objectives it proposes.

Below is a brief tour of some of the study and management proposals and the solutions they offer to achieve a mechanization of the processes that manage to convert guides and recommendations into proper working methods, and objectives into realities. Although it is not an exhaustive record of all the existing proposals in this regard to date, it has been tried to highlight those considered most representative within the path that they intend to explore and that in some way may set a precedent for a certain system of work, which will be developed later in greater detail. These working methods will deal both with the steps for an initial approach to the pieces through their study, as well as with the ordering and categorization of those values that can be protected and will obtain some clues about the fields and procedures to which an appropriate management system should aspire.

In the face of a first approach to the heritage pieces, before even evaluating them, it is logical to establish some initial lines that determine some of the essential issues that must be passed in the face of a subsequent decision-making. The first proposal considered focuses on these steps.

The need for the systems, classifications and tools involved to be based on holistic multidisciplinary studies that allow conclusions as broad and variable-inclusive as possible has already been indicated by institutions (*The UNESCO Recommendation on the Historic Urban Landscape*, 2011) and individuals as a requirement for the sustainability of their use, highlighting the need to include the relationship between diagnosis and regulations, the role of the community in decision-making and in its

subsequent monitoring, technical aspects and financial possibilities (Bandarin & Van Oers, 2012).

Towards Cultural Citizenship: Tools for Cultural Policy and Development (Mercer, 2002) establishes as a guidance four groups of indicators aimed at evaluating the sustainability of cultural policies by checking their multidisciplinarity: 1. Cultural Vitality, Diversity and Conviviality (referring to the economy and available resources) 2. Cultural Access, Participation and Consumption (referring to community participation) 3. Culture, Lifestyle and Identity (referring to the construction of identities) and 4. Culture, Ethics, Governance and Conduct (referring to the dissemination of regulations and good practices). These should be based on two frameworks: Cultural Mapping and Cultural Planning (collection of information and knowledge, and translation of this into strategies and action plans), and have efficient interlocutors at different administrative levels, as well as public and private agents.

In *Caring for the Scottish* (*The development of Scotland's domestic buildings*, p.32-33), Prof. Charles McKean offers as a guide a working methodology used in 1988 in the study of Innes House (Morayshire) and based on Dutch cases that can serve as an example of the points of reference to be followed in the analysis and diagnosis for a subsequent intervention in heritage buildings. The objective of this guide is to establish some ordered steps that a researcher should go through to ensure a study as deep and objective as possible, and that its author defines as follows:

1. Study of documentation: relevant primary and secondary sources, manuscripts, local histories, visual and graphic documentation (drawings, period illustrations, urban and architectural plans), etc.

2. Working hypotheses based on documentation.

3. Detailed inspection, with special attention to the elements that had not been detected before or refute the hypothesis.

4. Analysis of the record, trying to find explanation for each thing noted as novel, including constructive elements, details, striking technical issues (thicknesses of walls, installations...) that are out of the ordinary based on the documentation or type typology.

5. New visit: systematic inspection more scrupulous than the previous one, stay by stay, corner by corner.

6. Final analysis: report with general conclusions and attempts, and identification of those new elements or issues that expand previous knowledge.

While the meticulousness and depth with which each step is undertaken is up to each researcher, this guide has the value of ordering and planning the investigation of the building and the understanding of it. This turns the analysis and contrast of documentation and the physical good into a work with intrinsic study value, beyond a mere section in a report, which also guarantees its usefulness in further academic research. Above all, it is remarkable that it establishes the need for a critical analysis, of the formulation and confirmation or rejection of a hypothesis that obliges not only to describe and reproduce what is seen, but to understand what each element means and what its role is in the total. Therefore, although this guide focuses more on what would be considered the previous study as preparation for the proposal of an intervention than on the definition of it or its conditions or limits, it is logical to think that a good heritage management should begin with an analysis of the asset as orderly and conscientious as possible, and the establishment of a common methodology is necessary for this purpose.

In a more advanced stage of the analysis, and in order to organize and categorize the conclusions that the research phase yields, there are some interesting initiatives aimed at standardizing the way in which interventions are valued according to different aspects, as support for regulations, of which we wanted to highlight two: the *Conservation Flowchart* (McDonald, 1996, p. 52) or the *Integrated Conservation of Built Environments and Cultural Heritage* chart (Meiling, Rosvall & Panas, 2007, p. 79)[31] are two examples of systematization of the design of conservation plans, which sought to convert the definition of heritage values of different types into an ordered method common to all. This shall ensure that preliminary studies are minimally exhaustive. Although they were somehow diffuse for their application as a general method, they have taken on the challenge of establishing common steps for a common problem in its wording, but very diverse as a multitude of specific cases.

[31] Quoting Engelbrektsson, Jonsson & Rosvall (2003), p. 995-1024.

In 2002, the Commission for Architecture and Built Environment (CABE) took it a step further with the publication in the United Kingdom of the document *Moving towards excellence in urban design and conservation*[32], with an "Excellence Matrix" in which, throughout a series of areas, those issues that were considered resolved or not were marked. While the table was to be "read in its entirety and not in parts", it was so elaborate that its usefulness was questionable, in contrast to an overly simplistic "yes/no" reading, as well as being a tool of help and not of obligatory compliance. The table was also criticized for being considered "regressive in design terms as the market-led, de minimis approaches of the previous decades. A major drawback is that the matrix could be adopted as a 'tick-box' to assess the design quality of schemes or to be used by designers as a way of demonstrating that they have considered the critical and essential issues, if only superficially" (Mansfield, 2004, p. 61). This consideration of the process as one more way of disengagement rather than of committing to its effectiveness and completeness posed an obvious danger to the protection of heritage assets, although the system was undeniably new, and in line with the previous proposals mentioned, it supported the need to organize working methods and the establishment of minimum contents as an essential requirement for quality management that did not depend on the criteria and priorities of each professional, authority or promoter.

The value of these systems lies in the attempt to establish common steps for the elaboration of architectural proposals that affected the built heritage. However, they limited the type of diagnosis they could give, as well as the conclusions and aspects that could be studied and the possibility of reading them in a multidimensional way, beyond the so-called checkbox. Although its main objective was to evaluate the interventions that were proposed, they did not provide much information for the study and enhancement of the virtues of the building as a heritage piece, not being the conclusions exportable beyond the intervention itself for which the analysis was carried out. This means losing an opportunity for the conclusions obtained by those professionals who have had to study and analyze the building to be available to anyone interested and to generate new points of view that broaden the collective knowledge about heritage through the analysis of a multitude of individual cases.

[32] *Moving towards excellence in urban design and conservation* [Commission for Architecture and Built Environment] (2002).

Although these examples can be debated or refined, these examples have the merit of having tried to propose systems aimed at establishing uniform steps and criteria when dealing with a patrimonial intervention and systematizing them in a way that is common to all. While they still need to be developed and refined so that, like previous letters and documents, they do not remain just a statement of intent, but can be translated into concrete applications, there is no doubt that they marked a path in heritage management that is well worth exploring.

2.11 The universal language of indicators

With the aim of ordering analysis methodologies and making their conclusions exportable and verifiable, and with the help of technologies that facilitate the management and reading of data, some researchers have used numerical indicators that relate different aspects of a field of study (in these cases, within the broader field of heritage) to be able to compare them, relate them and draw conclusions.

According to the RAE, an indicator is what is used to indicate, this being understood as showing or meaning something with signs and signals[33]. The use of this term in different disciplines and studies has made it necessary to clarify this concept. Although in each branch of knowledge it acquires different appearance, indicators can be taken as reference points formed by different data that reflect quantitative or qualitative information that open the way to the development of a study, evaluation or a specific process related to it and in which they will serve as a basis or parameter of follow-up (Pérez, 2021). Within this broad group, the numerical ones are those that reflect a situation or characteristic through figures, expressing magnitudes that are either measured directly or are the product of the calculation between several of them.

The main advantage of numerical indicators is that they allow to sort different sources and information in uniform databases that greatly facilitate its management and, with the added advantage of the Internet, make it much more accessible for consultation and interpretation. Its use applied to built heritage is not new, although it can mainly be seen

[33] Real Academia Española (RAE), n.d., in *Diccionario de la Lengua Española* [Dictionary of the Spanish Language], definitions for “indicador, ra” e “indicar” [indicator / indicate]. Visited on 03/03/2021, https://dle.rae.es/

in autonomous studies with standards and models that do not interact with each other. Despite this, they have shown their usefulness in reaching conclusions in an understandable and, more importantly, replicable way. Some examples have been drawn from these studies that are considered representative of the wide range of possibilities offered by numerical indicators.

For example, in *Indicators for assessing changing landscape character of cultural landscapes in Flanders (Belgium)* (Van Eetvelde & Antrop, 2009), the use of indicators can be checked as a tool to determine the evolution of land use in the Flanders region from 1775 to the present. The transformation of these maps of uses into numbers by calculating the surfaces allowed to quantify this evolution and distinguish different periods of activity or milestones over time in areas of various scales, among other interesting conclusions

Another case of the conversion of heritage characteristics to figures can be found in the study *Visual preference dimensions of historic urban areas: The determinants for urban heritage conservation* (Deghati Najd et al., 2015), more focused on the values of specific buildings in the historic centre of Kuala Lumpur, specifically on their perception by the public for their visual and aesthetic characteristics, as a requirement for their enhancement and therefore conditioning any intervention that arises in them. This study reflected the results of a series of questionnaires aimed at the public in which they scored various buildings from 1 to 5 based on their aesthetic and environmental values, allowing for corroboration of the preference of citizens for buildings with heritage values of the historic centre compared to others in areas that lacked this quality. This established a relationship between the positive perception of urban space with the presence of heritage architecture in addition identifying common characteristics between buildings and spaces with positive or negative valuations, which may influence subsequent projects and management plans of the historical assets of the city.

From a broader point of view, it is also possible to integrate concepts that influence the situation and potential of the heritage seeking a balance between the values to be preserved and those that are sought to enhance. *The role of cultural heritage in sustainable development: Multidimensional indicators as decision-making tool* (Nocca, 2017) proposes for example the incorporation of nine points of view or "matrix" to be taken into account for final decision-making, nourished by statistical data on existing

figures in external databases that are grouped here for this purpose (number of visitors, expenditure per tourist, duration of stays ...). These are: (1) Tourism and recreation (2) Creativity, culture and innovation (3) Local products (4) Environmental and natural capital (5) Capital and social cohesion and inclusion (6) Real estate market (7) Economic benefit (8) Cultural value of properties and landscape and (9) Well-being. While this proposal is more specifically based on the economic exploitation of heritage assets and focuses especially on tourism and the real estate market as sources of profit, the combination of different study methods that address other aspects of heritage could provide a broader and more comprehensive picture of it and the role it plays.

It is worth noting the *Market Appeal-Robusticity Matrix*, proposed by Hilary Du Cros (McKercher & Du Cros, 2012), in which the potential of heritage assets as a possible tourist attraction is valued through nine classifications, something indispensable if its conservation is considered through an exploitation model that, as seen above, does not necessarily fit the entire heritage. Therefore, the option should be examined with the greatest possible objectivity and realism. This system values goods through yes/no answers or scores from 1 to 5, although it does not establish how these results are related, or how to interpret the answers, but rather works as a roadmap without interpretative purposes. On the other hand, it does not include an indicative guide of values, and it is recognized that subjectivity at the time of the scores, eminently qualitative, could tarnish its objectives, but it is another valuable example for its willingness to systematize decision-making, focusing on the strengths and weaknesses referred to its tourism profitability, such as a SWOT analysis. The study is divided into two main areas with two degrees of sublevel each. The first, *Tourism (Market Appeal / Product Design Needs)*, includes aspects such as "Ambience and setting", "Tourist activity in the region", "Political support" or "Facilities", while the second, *Cultural Heritage Management (Cultural significance / Robusticity)* refers to those related to the "Aesthetic, historical, educational, social or scientific values", as well as those linked to the solidity of the asset itself.

Such procedures are just a sample of the possibility of converting seemingly abstract concepts such as landscape, urban space, aesthetic values, or the weight in them of heritage value, into figures capable of reflecting balances or differences, spatial distributions and many other circumstances. While it is possible that a single number does not reflect the infinity of issues and aspects that surround a situation, it is true that it

allows to define specific aspects and order them with the obvious advantage that this supposes for the study and decision-making. In addition, the establishment of work methodologies allows their replication in other scenarios, and the possibility of comparing at least one specific issue in different situations, as a valuable analysis tool. And the more indicators and values are extracted from each object of study, the more complete the picture will be and the more useful the work system will be. The next steps in this type of study could be to expand the number of indicators that are evaluated to try to implement them in different environments, or even to deepen the relationship between the results and the conclusions obtained and the subsequent decisions that are made based on them.

It is also worth noting the use of these methods of analysis by bodies such as UNESCO. Following the publication of its *Recommendation on the Historic Urban Landscape* in 2011 as a tool to achieve sustainable development, in 2019 it published the results of this initiative after conducting a survey of 55 participating countries[34]. There, the role of heritage in tourism, economic, and educational development was specifically consulted rather than in its own intrinsic values, reflecting the responses numerically. The results made it possible to verify the application and effect of this type of measures by country and continent, locating the areas with the worst implementations and that could require specific strategies to respond to their problems. In addition, the almost automatic relationship between numerical indicators and their graphic expression greatly facilitates their understanding and observation of certain situations beyond those that the study itself collects, becoming a source of new knowledge for professionals from various fields.

However, some of the conclusions drawn by UNESCO from it should be highlighted. Although most participants recognized the positive relationship between the *Recommendation* and sustainable urban development in the analyzed areas (with particular emphasis on urban development, cultural diversity, creativity or innovation), paragraph *6. Terminology and definition of the Historical Urban Landscape (HUL)* highlighted the difficulty of many of the participants to determine and specify these concepts in the face of an international survey, especially in those countries with more obstacles to the development of this type of tool. Specifically, paragraph 6.19 notes that "there is a larger variety of categories of historic urban areas than was originally defined

[34] UNESCO (2019) *The UNESCO Recommendation on the Historic Urban Landscape: Report of the Second Consultation on its Implementation by Member States*.

in the survey" while in paragraph 6.20, referring to the boundaries of the urban areas studied, it is noted that the imprecision of the concepts proposed prevented satisfactory conclusions from being drawn, since each country interpreted them differently and some included areas with cultural and natural values and attributes that did not fit into the somewhat rigid and imprecise term of "historical urban landscape". Paragraph *12. The importance of knowledge and planning tools*, in subsection 12.43, states that "the most frequent mechanism for checking the vulnerability of the attributes of urban areas to socio-economic pressures are 'project-based' assessments", that is, drafted *ad hoc* for each proposal, whose objectivity is difficult to determine, without common processes or criteria. In fact, nine countries declared that they had no mechanism in this regard. Of those countries that had them, these decision-making mechanisms regarding sustainable development were based on 52.77% on project-based assessments, compared to 41.80% stipulated by law, and 12.72% who had none.

The final conclusions are very clear in this regard. Section 19.83 highlights the need to implement an "urgent and necessary" tool to resolve conflicts between heritage conservation and urban development that guarantee the sustainability of both, which requires establishing "a programmatic approach for the development of guidance materials, tools and capacity building to prioritize needs", determining the urgency of "disseminating good international practices around the HUL", facilitating access to successful study and work methods. "The research as well as guidance materials that have already been completed and developed should be disseminated and the experiences of cities shared. A platform of exchange for cities would be valuable to share knowledge, good practices, and experiences."

2.8 A bespoke solution

“Management based on attributes and values implies that the whole environment is a cultural landscape and that protective measures are related to the attributes’ level of significance. It is, however, still unexplored how such system would work in practice and in relation to both management and monitoring (…)

Such taxonomy can also enable a global assessment of state of preservation practices, allowing for a comparative analysis between cities, countries and regions. This is only a small step toward the future, enabling the research community to support governments and communities in truly managing their heritage as a resource for sustainable development". (Veldpaus & Pereira Roders, 2014, p. 259-260)

Heritage management is a discipline under permanent construction. The legislation in use today clearly shows shortcomings, and delaying its study and improvement only harms the very heritage that it comes to protect. We must go deeper into this problem and address the solutions, reflecting again on its objectives to clarify what it is intended to achieve. As excessive rigidity is counterproductive for the heritage objects themselves and is often confined to a few solutions that rarely correspond to the particularity of each piece, more and more experts advocate the development of more flexible rules from the redefinition of their objectives, simple and clear to apply in project, accompanied by a strict surveillance and control of its commissioning (since the most demanding standard is of no use if it is easy to circumvent).

The study of different management models in the world, and especially the system of designation and promotion of the WHS promoted by UNESCO, allows us to appreciate the wealth of perspectives and problems that heritage management poses, as well as to extract some features shared by many of the systems considered successful, which has allowed to select a foreign reference system to analyze in greater detail in later chapters. Aspects such as the independence of the managing body from the ups and downs of the policy that affect many public administrations, as well as the transparency and systematicity of the methodologies and instruments to be used are fundamental to guarantee objectivity in the management of heritage, as well as to prevent as far as possible that it can be a victim of economic instrumentalization, but also political or ideological. This would also allow a coexistence between public and private interests as a fundamental premise for their conservation, recognizing the need for administrations, institutions and promoters to join forces for a sustainable management of tourism today and in the future.

The correct functioning of these management bodies also implies the functionality of the management tools, criteria and instruments, with special mention to the catalogues. Aspects such as accessibility, transparency, citizen participation and the crossing of data between institutions, individuals and management entities, are not only fundamental to guarantee proper management, but also to allow the creation of new knowledge, as well as to disseminate the values of heritage among citizens. New technologies and ways of working can respond to these needs by optimizing access and management of information and its interpretation. Thanks to the Internet, efficient management could finally be within reach of those countries and contexts with fewer resources, which could also share and disseminate their own heritage on a global scale, allowing for new studies and discoveries, while facilitating the application of common criteria and methodologies no matter where they are.

Based on these premises, and after examining different management systems, the one carried out in Scotland has been selected as a successful case. Thus, a part of this Thesis will be dedicated to the analysis and testing of it as well as the study of a heritage group using the resources and regulations that are available there.

The conservation of heritage and its enhancement, both for present and future generations, require guaranteeing its economic sustainability as well as viability in all those other aspects that make up an intervention (urban, aesthetic, historical, social, functional...), including those that may not seem important from an individual point of view, but are important from a collective or regional perspective. This will only be possible through a unified system of analysis and diagnosis that allows, through a common, objective and quantifiable methodology, coverage of as many points of view and areas of action as possible. This will help in ensuring that the solution, from its legal consideration to the material definition, is flexible and individualized while maintaining objective criteria that serve as a common guide for all.

In too many cases, management systems based on "black and white" designations ignore intermediate grayscales, as it is not clear what is protected and why (Veldpaus & Pereira Roders, 2014, p. 258). For this reason, future systems must be able to reflect these subtleties. A sustainable management of heritage requires a multidisciplinary study that allows the individualization of solutions from a single general perspective, whose priorities will have to begin by reviewing and agreeing, through a reformulation of the

laws from their very bases, to face the same challenge with new tools, and allow the heritage to finally have a long and fruitful life. The observations of organizations such as UNESCO on the importance of the universality and accessibility of tools and policies, as well as different proposals, have sought to organize and quantify subjective and abstract concepts to improve decision-making and provide new information to professionals and researchers, in order to balance private and public interests in sustainable development, point the way forward.

3. THE MANAGEMENT SYSTEM

The previous chapter outlined the main challenges that built heritage management currently faces as well as the main reasons for this situation and the general lines solutions should follow, through some examples that, with greater or lesser fortune, have sought to respond to this situation.

The problem is clear: despite the guidelines and indications taken for granted at an international level for heritage management, the absence of clear and uniform criteria and procedures give rise to a great arbitrariness in the application of the rules, as these are detailed to the point of absurdity in some aspects, but riddled with gaps and grey areas in others, allowing all kinds of interpretations as much as hampering their implementation. The meticulous thoroughness of management plans, intending to regulate interventions in heritage with the detail level that corresponds to an architectural project rather than to the office of an administration, together with demands sometimes unworkable in practice and unrealistic, contrasts on the other hand with excessively simplistic diagnoses, which assimilate an infinity of cases and situations in a few groups whose belonging conditions the levels of intervention allowed, forcing the asset to adapt to the regulations, and not the other way around. All this, together with ineffective observance of the existing rules, which restrict those who comply with them, leaving free those who do not, instead of protecting the heritage, are seriously damaging. It therefore generates a situation of incoherence between the objectives that have been set and the tools put in place for this purpose, and a polarization that excludes all considerations, solutions, or points of view that should participate in the debate, which is reduced to black or white, protected or unprotected, and ignores the wealth of solutions that the gray intermediate could as well provide.

The solution should involve the abandonment of this protectionism/ permissiveness duality which, as has been seen, is neither effective nor satisfies anyone in the current framework, to seek the best of each approach from the study of each case, through legislation that adapts to individualities. The reformulation of horizontal and realistic objectives for heritage management is the first unequivocal step, and its realization should gravitate between two axes: on the one hand, that of the criteria of flexibility,

particularization and multidisciplinarity, both in the collection of information and in decision-making, guaranteeing for each case an individualized treatment that enhances and protects its qualities involved, recognizing the unique value of each patrimonial asset as the reason for its protection; and on the other, the uniformization of criteria and methods, which allows to reach the conclusions by a common path that joins the individual interests with the collective ones, the unity with the whole, conservation with progress, economic with cultural benefit, and yesterday with tomorrow. All this will only be possible if the tools adopted are accompanied by strict and effective monitoring, something that requires commitment as a society and that must originate in the institutions responsible for looking after the heritage.

Based on these premises, the main objective of this thesis is the proposal of an analysis, diagnosis and management system for the built heritage that guarantees its detailed study from different points of view and orders the information in an exhaustive but unified way towards better decision-making. As an introduction to the method that will be explained in this chapter, three groups of cases have been selected as an example on which the proposed tool will be applied in a first phase of individual study, followed by a small-scale collective phase, and finally a greater group of cases for the large scale. After a brief introduction to the characteristics of each and its historical context, the system and its application at different scales will be explained through its use.

3.1 Proposed methodology

The analysis system of this thesis consists in the elaboration of an identifying sheet for each patrimonial asset to be studied, for which a common template will be used for all that is filled in going through the included aspects. As this thesis deals mainly with architectural heritage, the methodology focuses mainly on the study of this type of property, although it is considered that it is flexible enough to be applied both to buildings and to minor architectural elements (for example, pieces of urban furniture susceptible to protection such as fountains, stairs, etc.) The preparation of these sheets for many buildings and goods not only serves as a tool for the individual analysis of each case, but, when read in a group, allows the obtention of conclusions and data at different scales and levels, as will be seen in later chapters.

The introduction of the study piece into the tool begins by opening its individual record and collecting a series of data for its classification and location, such as a medical history in which the background and changes that each building undergoes are collected. The basic input data is listed below:

- Proper name of the building if any
- Address of the property
- Plot area / occupied area
- Total built area
- Number of levels / area of each level
- Existing properties on the plot / Intended uses / Data of their owners and properties surface. In the case of a divided building, from here it would be linked to any sub-sheet that might exist.
- Main construction start date / completion date
- Author (if known) and predominant style. Before, during or after the main construction, "parentheses" may be added with other phases of the construction, along with their author and style.
- Construction period considered of patrimonial value. It refers to the dates between which the part of the building that is considered susceptible to protection was built, leaving out those periods referred to reforms that have not benefited the whole, although they were previously included. The definition of this time frame is important to specify what is intended to be protected and enhanced in any intervention and what will instead be cleaned up. In most cases, more than one period may be recognized.

In parallel, it will be included:

- Historical review of the construction of the building, with attention to its integration into the urban net in which it is inscribed.
- Noteworthy architectural elements.

- Report on the state of conservation.
- Plans of the current state.
- Photographic report of its current state, as detailed as possible.
- Previous plans, if any.
- Other documents of interest (antique photographs or plans, or other documents associated with the property that give an account of its history).

The second and most important step is the preparation of the sheet, whose objective is to translate the available information of the building into numerical data, along with different questions and issues, in order to obtain the value of a series of quantitative indicators that, when read in their entirety, will allow us to know the state of the building on a series of topics that, all together, will be like an identity document. This system will make it possible to visualize inequalities between the different aspects of the good to be intervened and to identify what the main lines of a possible project should be, rather than giving specific indications on some issues while there are still gaps on others. For the purposes of this work the mathematical part has been made by means of a spreadsheet model applied to all the individual elements studied, which has synthesized all the answers and values entered in numerical values for each indicator, and which constitutes the central axis of the study.

The indicators system proposed in this work has been developed based on the indicators established in the master's degree Final Project *Interventions in built heritage. Applications from sustainability* (Cionfrini, 2017). This project was based on the study of a series of cases of interventions in heritage buildings of different kinds, distinguishing in each one the main questions or problems of departure (or in other words, the "statement" to which it should be answered), as well as the general lines of the interventions that were carried out. The distribution of these "problems" and "solutions" in a table allowed to establish direct relationships between them, and group them into a series of thematic areas graphically correlative, extrapolated for this methodology to the unitary indicators, comprise the main aspects that define the state and value of a patrimonial asset. When scored, they offer a general image of it. For its part, the study

carried out of the main features and issues that characterize each of these goods laid the foundations for determining further fields and topics that the file should record.

As a result of this analysis, the sheet has been organized around eight major thematic indexes, called *general indicators:* (1) General condition, (2) Integrity in time, (3) Constructive originality, (4) Typological integrity, (5) Integration in the whole, (6) Context, (7) Historical interest and (8) Functionality. Each of these general indicators is in turn composed of a series of *specific indicators*, which develop in more detail the aspects dealt with in them, and which have different weight in the calculation of the general indicator to which they belong. To fill in these tabs, one must go through each of the questions that configure each specific indicator, and answer them by entering numerical values, following the instructions next to each box.

These are variables of a database that, after having been entered, will allow it to generate a synthetic value of the specific and general indicators, offering indicative figures that will give us a greater idea of the situation of the building and the criteria to intervene in it (see Annex 1.1). The advantage offered by the use of this program is that it is compatible with other more complete statistical programs, such as SPSS, to which it is possible to export the data into multivariate factor analysis. Additionally, it could be developed if, at a later stage of this method of analysis, it would be convenient to introduce other variables of an economic and social order, as pointed out above.

The indicators with higher values will correspond to those aspects that are more characteristic of the asset studied, and that must be respected and taken into account, while the low values indicate those that are not so relevant to the total character or are directly deficient, these being the areas in which the intervention should focus. Although the questions will be answered by individuals, and therefore variations are expected, to ensure that these move in minimum ranges, an orientation guide has been made with reference values that will allow different people to place themselves in similar figures when answering. The guide provided for the purposes of this thesis has focused on those questions that, at the time of practice, may have presented more doubts, requiring some indication more than those offered by the file itself, although it would be likely to be extended to as many values as deemed necessary (see Annex 1.2). In the case of buildings included within assemblies, the data sheet may include some extra section intended to

delve into aspects that are considered appropriate to add, as will be seen in later examples with the *special indicators.*

Indicators will be accompanied by their visual expression through eight graphs each, plus a synthetic ninth polar graph called a unitary graph, which will integrate all these results through five major general themes, or *unitary indicators:* State of conservation (C), Architectural relevance (A), Relationship with the environment (E), Potential for use (P) and Functional adequacy (F). The function of this last unitary graph is not so much to reflect independent values, but show the weight that some questions or others have in the general diagnosis of the building, and therefore cannot be interpreted in isolation.

3.1.1 Specific and general indicators

The various general and specific indicators used for this study are listed below, with a brief description of their purpose.

1. General condition: the level of general maintenance to which the property has been subjected.

    1.1. Quality as a ruin: value or not of ruin as part of its intrinsic character and to be preserved (for example, in an archaeological ruin).

    1.2. State of conservation: level of maintenance or abandonment of which the property has been subject.

2. Integrity over time: homogeneity of interventions and styles throughout the life of the property.

    2.1. Temporary unit of buildings: homogeneity of the constructions and interventions carried out during the considered "heritage period". The higher the value, the greater the homogeneity.

    2.2. Previous restorations: interventions carried out with the aim of its conservation as a heritage asset. The higher the value, the better the restorations (smaller, more discreet and of better quality).

2.3. Knowledge of the original state: level of detail of the knowledge that we have of the original state of the property from its current state and the documents that can serve as a reference.

3. Constructive originality: presence of original materials and constructive elements that still exist, their quantity, functionality and possibility of transfer.

3.1. General structure: integrity and functionality of the general structure of the property.

3.2. Roofs: integrity and functionality of the covers in contact with the outside, crossable or not.

3.3. Vertical walls: integrity and functionality of the vertical enclosures for both loading and compartmentalization.

3.4. Carpentry: integrity and functionality of doors, windows, and light elements such as stairs, light covers (wood, glazed ...) or railings, among others.

3.5. Pavements: integrity and functionality of the original pavements.

3.6. Coatings: integrity and functionality of the coatings, mainly those of the vertical walls.

3.7. Facilities: integrity and functionality of the original installations (electricity, plumbing, sanitation, heating, ventilation...)

3.8. Constructive elements: integrity and functionality of other outstanding constructive elements of the house (for example, original ornaments, constructive accessories such as ovens or construction stoves, pools, fountains, etc.).

4. Typological integrity: value of the property as an example of a specific typology.

4.1. Elements of interest: presence and knowledge of constructive elements related to the original typology and the activities that were carried out in it.

4.2. Typology: correspondence of the original property with the typical distribution and functions of the typology in which it is grouped.

4.3. Distribution: correspondence of the property in its current state with this typology, and its functionality.

5. Integration in the whole: reading as part of a group or as a separate piece.

5.1. Importance as summation: quality of the property to be formed by the sum of different individual elements, or to be a unitary entity. The higher the value, the greater the diversification.

5.2. Value within the set: participation or not of the piece of a larger set of properties that affect its reading, and its values and functionality. The higher the value, the greater the interaction.

6. Context: characteristics of the environment in which the part is framed.

6.1. Immediate environment: heritage value of the nearest environment, of which the piece participates directly (for example, in the case of a building between party walls, the street in which it is located).

6.2. General environment: heritage value of the general environment in which the piece is located (for example, the neighbourhood or urban area, or the landscape of which it is part).

6.3. Urban integration: the main character and activity of the general environment in which it is located.

6.4. Social integration: integration and knowledge of the piece by the local and foreign public.

7. Historical interest: value of the piece as a historical landmark.

7.1. Authorship: value of the piece as an exponent of the work of a recognized author.

7.2. Historic milestone: value of the piece as a scene of some relevant event.

7.3. Period: value of the piece as an example of an era or style.

8. Functionality: functional possibilities of the property.

8.1. Current function: Use of the part today, if any. The higher the value, the better the use.

8.2. Facilities: qualities and facilities the property has that permit its use.

8.3. Spatial possibilities: potential of the piece based on its dimensions and location in the weft and with respect to other elements or surrounding buildings.

3.1.2 Unit indicators

The unit indicators used for this study are listed below, with a brief description of their purpose.

1. State of conservation (C): this refers to what has reached us from the original building and its relevance in terms of conservation, both from the constructive point of view (if it is structurally stable, if it is possible to establish delimited spaces inside, etc.) and heritage (if enough building is preserved to be considered a representative sample of its typology or style, if it is possible to know its original state, if it has undergone subsequent restorations, and of what quality and relevance, etc.).

2. Architectural relevance (A): this includes all the considerations intrinsic to the built element, both from a heritage and historical point of view, and from the adequacy of its state in order to host a use: the relevance and representativeness of its architecture, the fact that it belongs or not to a specific typology, the existence of original elements belonging to an era, author or style, the coexistence of elements from different eras, the distinction between noteworthy elements and others that are not so noteworthy, etc.

3. Relationship with the environment (E): this registers extrinsic aspects of the piece, and the way in which it relates to the urban fabric and other pieces of its environment, as well as its link with exterior spaces: the role of the building in urban profile, interstitial spaces, the plant of the building as a piece of the city plan, the external appearance, the interaction with the immediate environment...

4. Potential for use (P): this refers to the use that is being given or could be given to the building, and its relevance in the city not only as an architectural piece but as a social and economic asset: the uses and activities it houses, the adaptation to these of the spaces and facilities, the role of the possibilities and spaces it offers in social and urban context...

5. Functional adequacy (F): an entity's adaptation of the equipment, facilities and technical, constructive or structural aspects to the use that is being made of the building: existence or not of specific facilities, environmental control, structural stability, etc.

3.1.3 The software

To illustrate the general operation of the proposed management tool, the initial part of individual analysis has been reflected in a software called *Polar,* which allows to get an idea of the work system with which the user (architect, manager, etc.) would interact. There, it is possible to create or modify the file of a specific building, uploading its registration data and attached documents through a form, to then move on to the calculation of the indicators. For the moment, it is only available in Spanish for Windows and requires an Internet connection for use.

When it opens, three tabs are displayed on the left: *Historial (History),* where the tabs opened by all users can be seen, *Nuevo (New)* ,to create one from scratch, and *Acerca de (About),* where information about the application is offered, and it is possible to download a PDF with a guide of indicative values for those which have been considered likely to offer greater discrepancy. Within the history, each tab has a reading mode and an editing mode, in addition to the option of deleting a file definitively.

When creating a new file, one must fill in the fields of the form, some of which (such as the address of the building, or its surface) are mandatory to complete the registration, being able to fill in the others later. Once complete, as well as in the later phase of the indicators, it is necessary to select *Guardar / Modificar* (*Save / Modify)* at the top to keep the changes; when clicking on *Siguiente* (*Next),* one will be directed to the next step without registering the modifications. Next, the calculation phase of the indicators will

be accessed through a questionnaire to be filled with numerical data or by choosing options, some of which will be activated or deactivated depending on our previous answers, and will show the results in the graphs on the left, where its numerical value can be seen by hovering the mouse over each bar. At the top, each general indicator can be accessed by changing tabs; the unitary indicators can only be observed in reading mode.

As it is a test application, it has been necessary to adapt some issues to the available technical possibilities. For example, the visual display of the graphs varies slightly from those included in this Thesis, although their design has remained as faithful to the original as possible, and the wording of the issues at this stage has had to be reduced a bit. Annex 1.1 retains the full statements, so it is possible to consult them at the end of this text for clarity. Some fields of the entry form have been condensed, such as the *Reseña histórica (Historical Review),* in which, in this case, the *Architectural Elements* and the *Report on the state of conservation* would be included. Others (such as the *Períodos Constructivos / Construction Periods, Usos / Uses*, *Estilo arquitectónico / Architectural Style* or *Dirección / Address*) have answers in text box mode, being for a generalized use probably more useful to be selected from drop-down tabs, for a greater operability of the subsequent database. On the other hand, the development of the collective cartographic database, the crossing of the database with other related ones and its applications, including the guidelines for the protection of each piece, although described in this Thesis, have not been included, since they would require a much higher technical infrastructure. Also, they don't belong to the interface intended for the average user, but will be more aimed at administrations and institutions (although for the purposes of this application, all the tabs opened will be available to other users). The objective of the application presented is to demonstrate the work system that is proposed for general users, so it has been considered that the initial phase is sufficient to introduce the tool and give an idea of its subsequent potentiality.

4. THE INDIVIDUAL STUDY

Once the proposed study methodology has been presented, it is time to test its functionality. This system allows for the study both from the individual and collective point of view, but always has the same starting point: the elaboration of the individual file, whose addition to other files of its environment will allow for comparison of the particular conclusions with the group ones. Therefore, to exemplify this first phase of the tool, the introduction and analysis of two buildings of heritage value will next verify, step by step, the proposed work system, as well as the data and conclusions that it allows to obtain in the first instance.

4.1 Choice and objectives

The two examples proposed in this section correspond to two houses from the early 20th century in Las Palmas de Gran Canaria (Spain), located in the vicinity of Parque San Telmo and Calle Bravo Murillo, in two different areas where the city expanded beyond its original walls. One is located on Calle Eusebio Navarro, and the other in Calle Alonso Alvarado. To preserve the privacy of its owners, exact location will not be offered, nor the plans or images that identify them. The choice of these cases is due to their proximity and similar characteristics, both in style and in the approximate date of their construction, and their conformation and typology. However, they also present notable differences that will be reflected at the time of the application of the tool and will allow its comparison; the fact of having been able to participate in two interventions in each of these houses facilitates access to first-hand information both of its original distribution and of the state of conservation and the pathologies and problems that each of them presented, which will allow an analysis as detailed as the tool requires for its correct functioning. It should be noted that, for this analysis, the state of the houses prior to its intervention will be considered, and that is an example of the state in which many historical properties, cataloged or not, are currently located. It must also be considered that none of these homes were listed at the time of the analysis, so this research also aims to exemplify how, based on current legislation, so many buildings with undoubted heritage value are unprotected and at the mercy of their owners.

4.2 Urban and historical context

The two parallel streets in which these houses are located (Eusebio Navarro and Alonso Alvarado) are just a few blocks away from each other and are both perpendicular to Calle Bravo Murillo at different heights, which formerly occupied the northern wall of the city. To put ourselves in a position with regard to the environment and the period in which these houses were built, it is necessary to go back a little further in time, specifically to the mid-nineteenth century, a time in which the area in question undertook important transformations that would condition the layout of the two roads. The Francisco Coello Plan of 1849 (see Annex 4.4) shows us the traditional city, which had grown to the limit of the walls from the nucleus of Vegueta and began to challenge the lack of space before the growing demand for land, even though there were still agricultural plots within the urban enclosure. The Port of Las Palmas, then formed by the Pier of San Telmo, had just been built next to the old Torreón de Santa Ana, although its location was impractical, and between what was considered the proper city (Vegueta-Triana) and the small but thriving nucleus of La Luz around the fortress of the same name was an endless succession of farms and rural land.

The Free Ports Law of 1852 opened the door to a qualitative leap in trade and foreign projection but would force the city to make a move to benefit from it. A better, larger and more competitive port was needed, and in a more practical location, for which the area of La Luz was chosen as the scene of the future development of the city. In 1853 the road to La Luz was mapped, intended to link this future nucleus with the traditional one, and in 1857 Nicolás Clavijo y Plo proposed a first pier with a small urbanization while portraying the city in a plan that included the road and the surroundings of La Luz as part of the city from now on[35]. The project would not be completed, and twenty years of proposals and debates would follow until finally the Port of Refuge was built in 1883. In the meantime, the development of the city did not stop. In 1859 the northern walls were demolished to allow urban growth and the development of the current Calle Bravo Murillo. Between 1860 and 1880 the City Council promoted an urban expansion through municipal land in the area of Arenales that would reach the current Paseo Cayetano de

[35] *Formación y crecimiento de la ciudad* [Formation and growth of the city], Las Palmas de Gran Canaria PGMO Progress Report [Ayuntamiento de Las Palmas de Gran Canaria / Las Palmas de Gran Canaria City Council] (1997).

Lugo (Cáceres Morales, 1980). The plan of Luis F. López Echegarreta of 1883 (see Annex 4.5) shows us a new moment of the city, in which the road layout of the most coastal section of Arenales is urbanized around the road to La Luz (and whose first section is already, and still is, called León y Castillo), including Calle Alonso Alvarado, parallel to the previous one. An image from the 1890s illustrates this situation (see Annex 4.9), and shows how the new buildings are concentrated around the road while the rest, as is often said, were all banana plantations.

The 1898 plan by Laureano Arroyo (see Annex 4.6) meets the challenge of urbanizing and ordering the land to the west of the road that was still rural, among which would be Calle Eusebio Navarro, which shows the will for an orderly but expeditious growth that would respond to the unstoppable housing demand that economic development favored. At this same time, the city undertook the installation of public infrastructures that guaranteed health in all neighbourhoods and homes, although they would reach different areas of the city unevenly. As the area was urbanizing, a new plan in 1910 by Fernando Navarro (see Annex 4.7), who would be the architect of one of the two examples in this chapter, reorders the area of Arenales with smaller blocks, and Calle Eusebio Navarro, in which there are already some few plots built while the rest only seems to exist in plan, finally makes its appearance with the name Calle Colón. Alonso Alvarado, meanwhile, is already fully defined, as attested by a snapshot from 1914 in which some buildings that are still standing today can be recognized (see Annex 4.10).

Another plan by Fernando Navarro shows the appearance of the city and the growing building in 1915 (Gago Vaquero, 2018) (see Annex 4. 8), in which Calle Eusebio Navarro already has its current name although it is still sparsely urbanized, being further away from the preferred area of the main road of León y Castillo (because it is the connection with the port). Despite the proximity of both streets, this situation with respect to the main roads of the coastal strip also draws a social distinction, since the wealthier classes were quickly located in the best areas already urbanized to the east. However, the streets to the west were populated later and unevenly by less well-off classes, and more humble the further north and west, as they moved away from the traditional city and the main arteries. The proximity to the old Pier of San Telmo was also an advantage for those who had commercial interests, although the competition of the new port in La Luz was already a reality. This social difference can be seen in the quality of the constructions, as well as in their dimensions and the plots they occupy. The 1920 panorama taken from the upper city

(see Annex 4.11) shows how the process of urbanization culminated in most of the environment of Arenales, with the agricultural farms that are cornered in the extreme west, that of the "Vega de los Arenales", resisting the push of the urbanization process. In 1925, the sewerage network was completed in the neighbourhood of Triana and in the Arenales neighbourhood five years later. By the end of this decade, both houses would be finished.

Calles Eusebio Navarro and Alonso Alvarado, today (Own elaboration)

4.3 Case studies

4.3.1 The house in Eusebio Navarro

The first of the two houses, the one in Eusebio Navarro, is located on the top floor of a two-story building, each of which had been split into independent homes. No original plans have been found (see Annex 4.16), although its style, materials and location suggest that it was built sometime in the 1920s, possibly in its second half based on urban plans of the period. It is a building between side walls in a rectangular plot of about 7.5 x 22 meters, whose shortest side is the western façade to the street. It consists of two courts: one in the longitudinal direction of the plot, adjacent to the north side wall (covered with

uralite on the lower floor), which provides light and ventilation to the corridor and the three small rooms that overlook it along, as well as a small servicing room to the east and the landing of the main staircase to the west, along with another service court in the bottom, in which the service and hygienic rooms would be located. Apart from the main staircase mentioned, which leads to the hall in front of the entrance on the ground floor, there is another spiral service stair near the backyard, which connects both floors with the roof, in which only the tank room existed. The main façade has a small balcony, which overlooks one of the two equal rooms that form the first division with a window in each.

The dimensions of the house, as well as the quality of the materials and their layout and typology, suggest a middle-class house, intended for this purpose exclusively (without a commercial ground floor yet). This can also be deduced by being at the end of the street closest to the town of Vegueta-Triana, where the constructions grow in quality and size, as well as by the fact that its typology resembles a modern and small-scale adaptation of the traditional casa-patio [court-house] than to the workers' houses or quarts of minimums that predominated in other areas at that time, which suggests that whoever built it, did so by granting some margin to comfort and quality, and preferred a small casa-patio over a large working home, which is evidenced in the small size of the rooms.

The main loading walls and the side walls are of ashlars while the secondary partitions are of brick; floors are covered with hydraulic tiles, of better quality and more complex drawings the closer to the main façade, and the wood carpentry doors and windows have glass. The picture window is striking at more than 6 m long and almost 2 high that limits the central courtyard with the corridor, and that must have been particularly expensive at the time of its construction.

At the time of accessing the house, there were some modifications of poor quality at the end of the last century: some original doors had been replaced by others of conglomerate and wood veneer, one of the three rooms that overlooked the corridor had been fully opened to it in order to form a kitchen, and neither this nor the servicing room at the end of the central courtyard, which used to be a toilet, retained the original floors. The upstairs exterior space at the bottom, which overlooked the backyard, contained traces of some hood rooms, but the mix of plumbing elements and modern finishes complicated its dating. In general, the house was quite dark, since the courts and the corridor only looked had one door per room and high side walls.

The state of conservation for everything else was not all bad. The original floors that were preserved were in good condition, as well as most of the original carpentry elements, which although they had been painted repeatedly (and with little precision) and occasionally presented broken glass plates, had not been victims of xylophages, as damage from humidity is the most frequent. The main problems of the house were structural concern and humidity. Over the years, time and water had caused a series of cracks in the walls that, while not threatening a collapse, required repair. The biggest problem was on the remarkable glass of the corridor, topped at the top by a reinforced concrete beam. The leaks, coupled with the passage of time and the fact that the concrete included among its ingredients ridges and beach sand in unknown but evidently inadequate proportions, had favored the oxidation of the irons, which had disappeared in whole sections. As a result, the beam was losing its bearing capacity, and was resting on the fragile window of wood and glass, which was visibly sinking, and already had some glass broken by buckling and doors that could not be opened. In addition, the deterioration of the beam that covered it had brought rainwater to its interior and had rotten areas.

The waterproofing of the roof was also deficient and deteriorated, so that humidity had surfaced in different walls and ceilings inside the house. Drainpipes were old and had losses, and the plumbing and electricity installations, although they were not original, were quite old, and clearly insufficient for the demands of a current home, in addition to not complying with any regulations from the last decades.

4.3.2 The house in Alonso Alvarado

The house in Alonso Alvarado is the first complete floor of a building between sidewalls, although this one has three floors, of which the lower one was a commercial warehouse from the begining, and the first and second were housing. The plot is also a rectangle, approximately 11 x 25 meters, with the main façade facing east. Unlike the previous house, this one has two sets of plans (see Annex 4.17). The first corresponds to the initial project, of May 4, 1923 and signed by Fernando Navarro, according to which the house would consist of only two floors. The second corresponds to August 1927, and in it, Rafael Masanet Faus requests the modification of the previous project to add a second floor of residence. Both architects were especially well known and active during this

period of the city's history. The first was the first architect born in the city (Pérez Luzardo, 2017), while the second, from Catalonia, came to work in his studio, and married one of the former's daughters. Among other buildings, he was the author of the nearby Modernist Kiosk of Parque San Telmo, built almost at the same time as the house, in 1923. In 1919, both architects designed the new façade of the Gabinete Literario [Literary Forum Building]. Although the main façade maintains its scheme, the decoration changes quite a bit, with a more modernist style and some strokes reminiscent of Art Déco in the first that gives way to a greater classicism in the second. Throughout the intervention, it was found that the second project overlapped with the construction of the first, without this being finished when the modifications were introduced.

The first floor, in addition to the house itself, included an office that was exempt and accessed from the same hall of the stair tower, located in the northeast corner of the plot, just after the first bay. This consisted of three large rooms, including the aforementioned office. The house revolves around a large central courtyard whose base is on the first floor (not on the ground floor), after the first division. From here parts a corridor with rooms on both sides, whose quality of finishes and dimensions is remarkable, but superior the closer to the façade. In addition, there is a service backyard almost as broad as the plot, with a brick and wood staircase that reaches the roof, and three small ventilation courts attached to the longest side walls (north and south). All the courtyards had been roofed with uralite, which is not only unhealthy but also impeded ventilation function.

It should be noted that the layout of the service staircase in the backyard does not coincide with that of either project other than in the last section, although its appearance and finish account for its age. The protrusions of the walls that close this patio and various details lead to think that, at the time the house was divided into two parts as it is today, the backyard and the accesses to the roof suffered profound alterations, although the finishes of these are not exactly recent either. Given that the second project only included the upper floor to be added and the modification of the façade, it is assumed that it did not involve changes on the first floor that concern us, and that the alterations in some of the service rooms (the pantry and the coal mine, which disappeared) are much later, as in fact their finishes testify. The situation of the house, next to Parque San Telmo, as well as its materials and auctions, the dimensions and the testimony of its previous owners, show the building of a wealthy family of merchants of the city, who could not only hire renowned architects but also get first class materials.

As in the previous house, the floors are also hydraulic, doors and windows are made of wood and glass and has decorative plaster moldings, but their presence, in addition to ornamental elements such as columns and arches, or imported tiles, as well as the qualities of the materials, attest to the economic level of its inhabitants. The moldings are much larger and with more detailed motifs; the tiles have many more colours even in secondary rooms and drawings are also more elaborate; and the doors and windows are much larger and with more complex layouts, as well as with more mobile elements. Except for some wall papers and paintings with more contemporary colours, as well as some decorative elements from around the 1960s, most of the rooms retained their original appearance, except for those in the back area of the house that had been altered. The side walls and load walls are of ashlars and masonry, and the interior enclosures are made of brick. Spaces were brighter, although doors and windows were scarce and reduced, as in many houses from the same period. More than the alterations, the problem of this house was the passing of time, in terms of the lack of maintenance and the change of comfort demands.

Some of the electrical installations went back to the earliest times of the house, with porcelain switches and wooden frames, and obviously did not respond to current requirements and regulations. The humidity due to filtration was not frequent when there was another level on top, but those caused by losses of old and worn pipes were. The sanitation network was also very deficient, to the point that the house drained into a pit in the subsoil that filtered into the adjoining building, with the consequent presence of insects, rats, bad smells, fungi and humidity, especially on the street floor, and affected the house itself. Xylophages had invaded it for a century and were in fact still active when the inside was accessed, with damage of varying importance although imperceptible to the eye in most of the carpentry.

The most pressing problems of the building were probably the structural ones. It had been built with prefabricated pieces of reinforced concrete, the quality of which had not diminished over time as tests showed. What had yielded was the land, with modern buildings being built around and old ones demolished, and a series of modifications made in recent decades to the premises of the ground floor had also compromised the stability of the entire building. The front area had begun to sink, causing huge diagonal traction cracks in many of the walls as well as in the ceilings. The light brick walls and some carpentry, which were not meant to support weight, had passed over time to do so, to the

point that the new distribution of loads depended in many areas on old brick walls that were pulverized whole with a single blow, as well as door frames, and both on the ground floor and in the first, the damage to beams and other structural elements was visible to the naked eye.

4.4 Procedure

It would correspond to the opening of a file for each building and, in the case, as the two current examples, of a building divided into different properties were works start independently because they belong to different owners, a sub-case will be opened for each one with the same requirements, whose values in the file, in case of being different from those of the building to which it belongs, will have an equivalent weight in its indicators according to the square meters that they comprise. The compendium of the files of all the properties that make up a building (including the common areas in case of horizontal division) will result in the indicators of the total of the building, which will suffer alterations with each specific work.

For the two cases to be studied, the elaboration of two sub-cases will be proceeded directly to speed up the process. Having already explained the circumstances surrounding the construction of each of the two houses, this step is considered carried out, since it would be limited to distribute in boxes the information already offered, and for the objectives of this thesis, it has been preferred to focus on the use of the sheets.

The next step is the most important: for each building, a file such as the one described above will be filled out, with the aim of synthesizing in numerical, comparable and manageable values, the main aspects obtained during the study of the building. Issues such as the state of the structure or facilities, the value as an urban landmark or the current use of the building will thus pass from the world of the immeasurable and therefore subject to interpretations, to a specific dimension that allows to contrast, organize and control more easily these issues and many others.

4.5 Sheets and graphs: elaboration and results

Following these premises, a file was filled out for each of the two houses, obtaining some values for each indicator that were reflected in the corresponding graphs. Thanks to them, it is easy to identify the similarities between the two houses and their differences, which will allow us to recognize some guidelines for the most important aspects that a possible intervention project should follow for each of them (see Annexes 1.3 and 1.4).

Starting with the *1. General condition* both houses were practically in the same condition, with a relatively low value since both had been uninhabited for a long while, especially that of Alonso Alvarado, which although occupied until a more recent time, had not been subject to a matching maintenance and earns a slightly lower score on *1.2 State of conservation*. It was not considered however that any of them came to develop a quality of ruin that would have become part of their identity, so that neither of the houses has reached computable values in *1.1 Quality of ruin.*

2. Integrity over time practically coincides for both case studies. *2.3 Knowledge of the original state* hardly presents doubts, because they are pieces of reduced dimensions and representative of the typology, as well as the availability of plans in Alonso Alvarado's, and the presence of numerous original construction elements. The *2.2 Previous restorations* to preserve the houses have been considered non-existent, since those interventions of which evidence has been found were not aimed at the conservation of any patrimonial value but the alteration or updating for eminently utilitarian purposes. These modifications have been more noticeable in the house at Eusebio Navarro, which has therefore reached a lower value in *2.1 Temporary unit of building,* while in the one in Alonso Alvarado these have existed, but in a smaller scale and depth that have not compromised the integrity of the house.

Because of this increased integrity, the *3. Constructive originality* in the case of Alonso Alvarado is also greater since it has come to us with more original elements in operation than that of Eusebio Navarro. Its advantage is remarkable in terms of the *3.5 Pavements,* of which many rooms were preserved with hydraulic floors from the period, while in the case of the *3.6 Coatings* this house preserved some original tiles, of which in Eusebio Navarro there were no examples. This advantage can also be seen in the *3.7 Facilities,* which although, especially in terms of electricity, plumbing and water evacuation, worked

with deficiencies and did not adapt to current needs, were still present in many areas of the house, while in Eusebio Navarro they had been replaced at some point in the last decades of the century, with questionable results from the technical point of view. As explained, although in general terms the envelope of both houses continued to fulfill its function, the *3.1 General structure* was somewhat better in Eusebio Navarro, where the modifications had not altered that aspect so much compared to that of Alonso Alvarado, in which the changes in other levels of the building had made a dent in the house under study; on the contrary, the *3.2 Roofs* of Alonso Alvarado practically did not give failures (when there was another house on top that protected it) while that of Eusebio Navarro obtains a lower score given the leaks that for decades it had received from the roof with which it was in direct contact. This seriously compromised the carpentry of the aforementioned glazed gallery, so it receives a drastically lower score in *3.4 Carpentry* compared to that of Alonso Alvarado, which had some damage on account of xylophagous insects more susceptible to be solved in view of their conservation.

As far as *4. Typological Integrity* is concerned, both houses are textbook examples of the domestic architecture of the time in terms of distribution, which translates into maximum scores in indicator *4.2 Typology*, although no original characteristic constructive elements could be recovered or preserved (furniture, toilets, kitchen, etc.). Due to its dimensions, the house of Eusebio Navarro did not require so many modifications in its plant to make it functional with the current standards, nor had it suffered them, while the service part of Alonso Alvarado's had been profoundly modified with the social change of the last century that motivated the alterations of use in rooms now obsolete (bedrooms for domestic staff, outdoor toilet, coal, etc.), which explains its lower score at *4.3 Distribution*. This difference raises the interesting conclusion that changes in daily life, benefits and groups that inhabited a house experienced greater transformations from the architectural point of view in affluent homes than in middle-class ones, which, not being able to afford certain services and stays from the first moment, did not have to give new uses to these spaces when their original functions disappeared.

The *5. Integration in the whole* throws very unequal values, mainly because, while there are numerous houses and buildings of the same period and style that have gone on to form a characteristic architectural ensemble of the area of Calle Eusebio Navarro, that of Alonso Alvarado is almost an exception in a street in which most of the buildings of the environment are modern and disjointed, which translates into diametrically opposed

values for *5.2 Value within the set.* Both houses are partly recognized as being formed, even on a different scale, by a sum of rooms, patios and spaces of different qualities that give both an environment of their own, although their perception remains that of complete entities (each one is read as "a complete and autonomous house"), so the values in *5.1. Importance as summation* are relatively low but still must be taken into account.

These changes in the environment are analyzed more extrinsically in indicator *6. Context,* where logically the house in Eusebio Navarro reaches a much higher value than that in Alonso Alvarado, which especially hampers the *6.2 General environment,* product of the changes that in the last century have made almost unrecognizable the urban space in which it is inserted, of which the building persists as one of the few historical buildings of the road. It should be remembered regarding the *6.1 Immediate environment* that this is formed, for each house, by the building of which it is part and that in both cases is relatively maintained; if we were to study the complete buildings, this value would crumble. The *6.3 Urban integration* remains at high values, since, although the environment has somewhat changed, both streets exist today, and the houses continue to function successfully as such, now accompanied by new ones as well as new activities. The *6.4 Social integration* on the other hand is considered non-existent, since, both for the local public and for the foreigner, the two houses go unnoticed, which, although it is understandable when it comes to a domestic typology, draws attention in the case of Alonso Alvarado, which as has been explained is the result of the work of different recognized architects of the city, who have in fact received recognition based on more characteristic or colourful works.

For this reason, *7. Historical interest* is notably greater in the home in Alonso Alvarado because, although both houses are notable exponents of the architecture of their period in different areas, this one has the advantage of having been the work of not one, but two renowned architects of their time, with plans and documents that accredit it. This, along with the fact that it had been built with more budget and quality, offers a more eloquent look at the daily life of a century ago, what translates in a slight advantage in *7.3 Period,* although both examples score high in this aspect. As a result, this house obtains a high score in *7.1 Authorship*. In the case in Eusebio Navarro, it has been impossible to identify the author of the original project.

The values of *8. Functionality,* despite being relatively balanced, are slightly superior for the home in Eusebio Navarro, both for the reduced need to modify its plant to take advantage of current standards, as for its somewhat newer facilities (although not without problems), and the advantage in terms of light and sanitation that it had. The *8.3 Spatial possibilities,* despite the difference in size, were similar, as both were in a similar situation with respect to the plot and other buildings and could host a domestic program without problems. The need to update the facilities and other elements in both homes, despite their clear potential for use once these modifications have been made, explains the intermediate results in *8.2 Facilities,* a fact that, with all its deficiencies, still makes it possible (although largely improvable) to use as housing, as witnessed by indicator *8.1 Current function.*

Unit graphs condense these situations, with intermediate results acceptable for both houses. The *State of Conservation* (C) as a heritage element is slightly higher for Alonso Alvarado's house, since, despite the alterations suffered in some service rooms, the rest has arrived with much of its characteristics and original materials. This also gives it a slight advantage also in the *Architectural Relevance* (A), benefited as well by the presence of renowned architects in its history and the higher quality and budget of its constructive elements. However, the deterioration of the environment in which it is located penalizes it while the housing of Eusebio Navarro stands out at this point, resulting in the *Relationship with the environment* (E) one of its strengths and characteristics to be preserved. The *Potential for use* (P) is similar for both, limited by their dimensions in the block that keep them in the residential use they already developed, but able to continue to comply with the relevant technical updates and some minor changes in the plant. Finally, the *Functional Adaptation* (F) is similar but slightly in favor of the house of Alonso Alvarado, which arrives with more original elements in operation and a larger surface, although as has been seen also requires updates of these in view of its functionality today.

These are two houses with many similarities in terms of conservation, typology, style and period, and with the possibility of continuing to be used for the same purpose with some adjustments. Its main differences in terms of heritage value lie in the quantity and quality of original elements that are preserved as well as their functionality and surfaces, the unequal relationship with their environment and in the accredited authorship of their original projects.

From the point of view of an intervention, the value of the typology is remarkable in both, and it is advisable to update them with the least possible changes in plan, above all by enhancing the lighting and ventilation qualities that were deficient. Although the facilities and structures had defects in both that should be corrected, since they risk the integrity of the property as a whole by exposing it to serious pathologies, light elements such as pavements, carpentry and coatings that can be recovered or repaired should continue to fulfill their function. The eventual replacement of any of them by impossibility of repairment should be conditioned by the fact that, at least from the outside, both houses are part of a larger building. In the case in Eusebio Navarro this is especially important since the building has a close relationship with other buildings in its environment, with which it forms a whole, while in Alonso Alvarado, in the absence of such a relationship, it must essentially preserve its coherence towards the building itself. The value as examples of a period and style and the relationship in the case in Eusebio Navarro with the surrounding environment, as well as those related to the representativeness of the typology, must be protected and compatible with the necessary technical and habitability updates that both buildings require to guarantee the continuity of their use as houses as a value in itself. In the case of the interior elements that must be modified, the value as a summation is low enough that it can be in both cases at the discretion of the architect, recalling in both cases the need for the additions to buildings of heritage value to be identifiable, which, in the case of not being part of, for example, a characteristic façade, opens the possibilities. In the house of Alonso Alvarado, the fact of being a sample of the work of renowned architects highlights the need to rescue this fact from oblivion, either by identifying the property as a relevant building, by surveying and analyzing it for inclusion in the archives of the work of these authors, or any other strategy considered appropriate for a better knowledge and dissemination of its value.

5. THE COLLECTIVE STUDY

The next section supposes not only a jump in the scale of the object to be studied, but also in the scale of the procedure with which it is studied, since to the characteristics and individual conditioning factors of each element are added those of the other pieces of the whole. This will allow for the continuation of the analysis of the information of each property independently, but also adding the perspective of the group in which it is integrated, the weight that each piece has in the set and the one that the set has on it. The simultaneous observance of both scales, individual and collective, in a differentiated yet integrated way, is an essential condition to ensure that both the analysis and its conclusions meet the requirements of a procedure focused on sustainability, in which it is possible to balance the characteristics and individual needs of each piece with those of the whole of which it is part , as well as particular interests with collectives ones.

5.1 Choice and objectives

To illustrate this second facet of the tool, the set that makes up the Plaza del Espíritu Santo, located in the Vegueta neighbourhood of Las Palmas de Gran Canaria, has been chosen as an example. The dimensions of this square and the façades that delimit it establish a sample of about fourteen pieces, a sufficient figure to form an urban group with its own character, while still being manageable in the face of the procedure that is sought to explain. This set includes pieces of very diverse nature and dating, both for the variety of uses they present (not only today, but throughout its history) as for their scales (from mansions with gardens to a fountain) and stylistic eras and currents. As we will see, this area of the town has been present since the earliest times of the city, and its plant has hardly presented changes, so the gap between roads that today we call the square is a privileged historical witness that, in a small area of the urban fabric, collects a large sample of moments, styles and authors, and that will serve to exemplify the behavior of the tool in different situations.

For the purposes of this thesis, the objective of this section will be the illustration of the use of the tool to analyze a set at the same time as the individual pieces, and an example of the type of information and diagnoses it can help to obtain. Some aspects of the

information available will be highlighted to compare the conclusions drawn by this study with those established by current regulations and evaluate their operability. In addition, the fact that among these examples there are numerous cases of protected assets, unlike those of the previous chapter, will allow a comparison among current diagnoses and instruments with those proposed in this work, to identify the possible areas of improvement to which an alternative system should respond, both for individual and collective management from the patrimonial an urbanistic point of view.

Given that from now on it is intended to emphasize the system of indicators as a tool for analysis and study, rather than in the identifying data of each property, this part of information will not be included in successive cases, although the information has been collected as far as the sources have allowed and taken into account and introduced where the file requires it, and would be considered, in case of standardized application of the tool, an indispensable step to see its analysis as a complete one.

5.2 Urban context and study cases

The Plaza Espiritu Santo is in the historic district of Vegueta, at the back of the block of the Casas Consistoriales [Town Halls]. It is a small square in the shape of a funnel limited by two lateral roads; the third side of the triangle is limited by the façade of the Ermita del Espíritu Santo [Hermitage of the Holy Spirit] and the Casa del Canónigo [House of the Canon], both separated by a narrow alley, also called Espiritu Santo. The name of the two lateral roads that make up the two longest sides of the triangle presents the first divergence; while in the plans of the Cadastre the northernmost road and that is at both ends of the square is called Calle Castillo, and the south, which ends at the west end of the square, would be Calle Doctor Chil, the Geoportal calls both branches Castillo, starting Doctor Chil just at the limit of the square where the Hermitage is located. This difference in the denomination, in addition to the obvious complications that will mean for the inhabitants of these streets to have a different address for each administration, also implies a change in the perception that is made of the square that, although it may not have great consequences, is worth highlighting: while the denomination used by the Cadastre, in which the square is limited by two different roads, recognizes its urban quality as "emptiness" between two streets and therefore the category of block, so to speak, that of the Geoportal presents the two facades that face the square on the two main

sides of the triangle as belonging to the same road, being therefore said square only a widening of the road, or in other words, a wider part of the same street and not an urban landmark with its own entity. To unify the criterion and since the name of the Cadastre is the same as is used in the files of the Protection Plan, it has been chosen to use the latter, being the only building that would remain in Dr. Chil the nº33, and its neighbour, Castillo nº1, marking this the "official" beginning of the road.

A similar situation arises in the cases of the Hermitage and the House of the Canon, which have up to three different numbers: one according to the outer street that limits the square (Dr. Chil and Castillo respectively), another according to the inner alley (Espiritu Santo) and another according to the square of the same name (but with its own numbering); to facilitate its differentiation and continue with the previous criterion, the numbering of the Cadastre has been respected, which results in Plaza del Espíritu Santo 2 (Hermitage) and 1 (House of the Canon).

As a result of this starting criterion, the pieces to be studied would be: the five buildings of the north road (Castle 4A to 10), the six of the south road (Castle 1 to 9 and Dr.Chil 33), and the two buildings that close the east side of the square (Espiritu Santo 1 and 2), to which the fountain itself would be added; in total, 14 elements (see Annex 2.1).

The pieces object of this study are all buildings between side walls of 2-4 heights, with the exception of Castle 10 and the Hermitage, which only present one: the buildings are presented one after another, with the garden of Castle 1 being the only gap in the two facades, a discontinuity not despicable if we take into account that this garden has the same dimensions as some of the adjoining buildings, which speaks both of the economic level of its first owners and of the permissiveness of the urban plans of its time in terms of continuity of the urban façade.

Castillo 10 (Own elaboration)

While from the street most of the buildings seem to respect the volumetry of the original façade plan, there are some that do not and present instead added bodies that break this image, although in general it can be said that the urban façade has come to us with little change from the volumetric point of view. The greatest changes can be seen in the chromatic plan, since most of the buildings are painted with colours that would hardly be usual at the time of their construction, as the period photos attest, and in the carpentry, since most have respected the original proportions and distribution, many have replaced the original wood with aluminum, with finishes that alter the original image of the property. Considering the additions of the change of era, such as electrical installations, many of which are already obsolete enough to consider replacing them with others more effective and safe, and also more respectful of the heritage image of the façade.

It is also worth mentioning in the road plan the paving of roads and sidewalks and the location of parking spaces on the odd (south) side of Calle Castillo that, although they obey practical needs, evidently did not take into account for the patrimonial value of the area in which they are located. At the time when this space was drawn, as well as in the later times when both the buildings and the square acquired their characteristic

appearance, road traffic was scarcer and vehicles coexisted with pedestrians, which also speaks to a way of walking and perceiving the street that, at the time was divided into sidewalk and driveway, was irretrievably lost. We can speak of a place that, from the point of view of urban facilities, has had to adapt to the needs of the most recent times without giving greater room to aesthetic or patrimonial considerations, an aspect that could not be addressed at the time when more immediate issues prevailed, but today, with the enhancement that is claimed for the historical areas of the city, would be well worth considering in view of its preservation and value.

Although the buildings surrounding the square were built during a lapse of two centuries, they share the typology of courtyard houses of two or more floors, with ground floors meant for the public life and commerce and private rooms at the top of the house. Those of the north façade have gardens with some small constructions in the back, where the Guiniguada ravine ran, today Calle Juan de Quesada; those of the south are smaller due to the dimensions of the block, and usually have their courts and minor dependencies destined to the service faced to the back street of Santa Barbara, with unornamented facades, which in both cases confirms the Plaza del Espíritu Santo as the main façade and urban space of greater prestige, being rear and service facades those of the other two streets. The typology of courtyard house abounds with a main yard followed by one or two of smaller dimensions, although with some exceptions: Castillo 6, for example, one of the few projects in which Manuel Ponce de León projects both the exterior of the house and its interior distribution, has two courtyards that, although of different nature and style, have comparable proportions.

It should be noted, within the typological issues, the special concentration in this group of buildings of lookout towers, registered in the houses of Castillo 1, 3, 4, 5 and 6 (Domínguez Mujica et al., 2009, p. 32). These towers, whose presence, according to descriptions and engravings of the time, was not identified until the last decades of the 19th century, obeyed both a practical purpose (since they allowed to observe the sea and the eventual arrival of ships to port, at a time when updated information was not available to all), and aesthetics, of leisure or as a sample of the economic level of its owners. The towers were an opportunity for the ostentation of their promoters, as they were built to be seen, occasionally embellished with a balcony or ornament, and equipping themselves with seats to be visited and enjoyed *(ibid.*, p. 33). Most of these towers were added to the original construction, apart from those of Castillo 4 and 6. Sometimes, as in Castillo 4,

rooms were later built around it, so the original structure of it is not visible to the naked eye, while in others it is still perfectly recognizable.

5.3 Historical context

The meeting of streets that we know today as Plaza Espiritu Santo appears in the plans of the city, practically with their current layout, in stages as early as those that reflect the plans by Leonardo Torriani in 1588 (see Annex 4.1), or by Prospero Cassola in 1599 (see Annex 4.2). In 1480, in the Cortes de Toledo, the Catholic Monarchs established the obligation that the Council Houses of the cities should be in public squares, thus determining the situation of this entity (which would later be the Town Halls, today home of the City Council) in the recently founded city of Las Palmas de Gran Canaria. The building was built between 1512 and 1518 in its current location in the Plaza de Santa Ana, in front of the new Cathedral of the same name, whose layout dates from the early 16th century (Herrera Piqué, 2002).

Plaza Espíritu Santo 1 (Casa del Canónigo [Canon's House]) (Own elaboration)

It is logical to think that the plot occupied by the Town Halls, by its south façade, contributed to determine the alignment of Calle Castillo, so if the construction of this first building (the current one was erected in 1842 in the same location after the first one caught fire) dates from the first half of the 16th century (López García, 2003, p. 169), it can be then deduced that the definition of the other streets and façade lines that, today, make up the Plaza del Espíritu Santo began between these dates and was completed by the time Torriani drew his plan.

Although the layout of the Plaza del Espíritu Santo has hardly changed since its inception, the names of its streets have. The street Calle del Espiritu Santo (between the Hermitage and the House of the Canon) was formerly called Callejón de la Huerta ["Orchard Lane"], until the name of the temple ended up designating it also (Herrera Piqué, 2002, p. 209). The current Calle Castillo was first called Peso de la Harina ["Flour Weight"] and later Puertas ["Doors"]. The foundation in Doctor Chil, in the 17th century, of the Jesuit College, ended up designating both equally Calle del Colegio ["College Street"]. In 1860, during the mayoralty of Antonio López Botas, a commission advised to fragment the street as follows: "That of the College that begins in the church of Sn. Agustín and ends in the last houses of S. Roque, divided by one wider than the Espíritu Santo one, and wishing this commission to respect the antiquity of the names, believe it should be divided in the following way. From Sn. Agustín to the Ermita [Hermitage] del Espíritu Santo = Calle del Colegio = from this point to the Hospital the one that formerly had = of Puertas and from the last to the last houses of S. Roque ..." (Hernández Socorro, 1992, p. 333)[36]. Both streets were renamed in honor of two illustrious inhabitants from the 19th century: Calle Puertas was renamed Castillo after the politician Cristóbal del Castillo y Manrique de Lara, while Calle Doctor Chil is due to the researcher and intellectual Gregorio Chil y Naranjo, who resided in the building that today occupies the Canarian Museum, founded by himself.

[36] Reproduced from the Archivo Histórico Provincial de Las Palmas [Provincial Historical Archive of Las Palmas]. *Informe de la Comisión integrada por los concejales Sebastián Suárez y Naranjo y Ramón Gutiérrez* [Report of the Commission composed of councilors Sebastián Suárez y Naranjo and Ramón Gutiérrez]. Policía y Ornato [Police and Embellishment], leg. nº2, exp. 64.

One of the first known references to the elements in the square today is made by Pedro Agustín del Castillo (see Annex 4.3) who, in 1686, identifies with a number 4 in its current location the "Yglecia del Espíritu Santo" [Church of the Holy Spirit]. The original church of the Holy Spirit had been erected in 1540 outside the door of Triana[37] on the banks of the Mata ravine but was burned down during the attack of Pieter Van der Does in June 1599, so at the beginning of the new century, the marriage formed by Diego López and Elvira Ortiz promoted the construction of a hermitage with the same name in the location we know today. This hermitage would consist of a single nave that widens in the presbytery, with wooden ceilings with Mudéjar decoration, following the style that prevailed in the islands then. In recent times the hermitage has been ceded some days of the month for meetings of the Orthodox Church and was one of the last in the Canary Islands to officiate masses in Latin. At present, it is the traditional starting point of the Via Crucis del Silencio on Holy Thursday, by the Real Cofradía del Cristo del Buen Fin, within the celebrations of Holy Week in Vegueta, although it remains closed to the public most of the time.


Espíritu Santo Hermitage and fountain (Own elaboration)

[37] Ermita del Espíritu Santo, *Ermitas e iglesias de Gran Canaria* [Hermitages and churches of Gran Canaria]. Patronato de Turismo de Gran Canaria [Tourist Board of Gran Canaria] / Cabildo de Gran Canaria (n.d.).

The element around which the square revolves is the fountain. At the end of the 18th century, the co-alderman Vicente Cano made important improvements in the water supply system of the city, among which was the suppression of the pillar of Santa Ana and its transfer to the Plaza del Espíritu Santo (Nadal Perdomo & Guirlán Ayneto, 2008). We know that this pillar was attached to the garden of the Casa Manrique, because on May 3, 1876 its owner, Agustín Manrique de Lara del Castillo, requested permission to demolish the old disused pillar (Hernández Socorro et al., 2004, p. 158 volume II) which was located (as well as the garden) on the site of an old public alley that the owner took over (Domínguez Mujica et al., 2009, p. 45). He applied instead for the construction of a new enclosure for his garden that would project none other than Manuel Ponce de León, who elaborated for it an elevation of the old fountain *(ibid.,* p. 222). The square thus constituted a distribution centre, from which the waters of public supply were distributed to other private and private supply points *(idem),* becoming a landmark not only in an urban sense but also hydrological.

Castillo 2 and 4 (also known as 4 and 4A), Castillo 6 (Own elaboration)

Due to its privileged location near the founding nucleus of Vegueta and its institutions, therefore linked to the origin of the city, the Plaza del Espíritu Santo attracted some of the patrician families of the area, who built their mansions there, especially during the 19th century, being one of its favorite architects Manuel Ponce de León [although there are also works or partial modifications attributed to Julián Cirilo Moreno (Castillo 5),

Felipe Massieu (Castillo 7) or Laureano Arroyo (Castillo 1)]. Among the illustrious inhabitants of the square, it is worth mentioning Agustín Domingo Manrique de Lara y del Castillo Ruiz de Vergara, who owned three buildings in it with works by Ponce de León: in Castillo 2 (Casa Manrique de Lara, for his own residence), Castillo 4 (renovated for Cristóbal del Castillo, where the son of the previous one would live, Francisco Manrique de Lara y Manrique de Lara) and Castillo 6 (designed entirely by Ponce de León, to which the daughter of the owner Sebastiana Manrique de Lara y Manrique de Lara would move with her husband Juan María de León y Joven y Salas, who gives it the name of Casa Joven y Salas). The owner of these three houses also commissioned the fence of the garden of Castillo 1 (Casa Manrique) to Ponce de León, where his granddaughter María Dolores Manrique de Lara y Bravo de Laguna lived (after whom the house is named), married to Adán del Castillo y Westerling, son of Agustín del Castillo y Bethencourt, IV Count of la Vega Grande and owner of the property, so many of the inhabitants of this square were related to each other.

Castillo 3 and Doctor Chil 33 (Own elaboration)

Other members of the high society of the time who resided here were Captain Pedro de Quintana López de Morales, his son, Colonel José María de Quintana y Llarena, his daughter Rosa de Quintana y Llarena and the husband of this Luis van de Walle Quintana, VI Marquis of Guisla Ghiselin (all of them in Castillo 3, or Casa Quintana) (Domínguez

Mujica et al., 2009). Baltasar Llarena y Casabuena and his wife Agustina Casabuena y Bravo, in turn, resided in Doctor Chil 33, in a building partially made by Ponce de León, which would later be acquired by Ramón Madan y Uriondo, becoming the marquisal house of Arucas (Hernández Socorro et al., 2004, p. 80).

Ponce de León would become at this time a fundamental figure in the architectural history of the city, especially of this square, by providing numerous buildings and public spaces in the Vegueta-Triana area with the 19th-century aesthetic that is part of its identity. In 1861, he addressed his fellow citizens by means of a letter published in the local press *(ibid,* p. 214) with the proposal to build a new, monumental fountain in the centre of the square, for which he contributed the project and an initial sum. Entrusting itself to the desires for prosperity and progress for the city that united them all, this new source would be financed through the voluntary contributions of the citizens, and the participation also of the City Council. The construction of the monument would last from April 1862 to June 1869 *(ibid,* p. 218), both because of the delay in obtaining funds and because of the changes that were necessary in the original design, which had three versions (*ibid*, p. 212) and had to be controlled by Manuel de Oráa y Arcocha, first province architect of the Canary Islands, for not being Ponce de León qualified architect (Hernández Socorro, 1992, p. 349). The fountain included four statues in the corners of allegories of the liberal arts (music, architecture, sculpture and painting), and of which there were up to four versions, including the one that was finally realized (Hernández Socorro et al., 2004, p. 212). These were placed in June 1867 *(ibid.*, p. 221), but from what it seems, the work of the Valencian sculptor who made them did not do justice to the design of Ponce de León, and they were withdrawn. In 1875, the architect donated two araucarias ("monkey puzzle tree") and a pandanus to be placed in the square next to the fountain *(ibid.*, p. 224).

Photographic records allow the documentation of changes that were taking place in the surroundings of the square at the same time. By 1868, when the fountain still sported the statues on the corners, there was also a small metal fence that surrounded it, almost stuck to it, some lampposts that did not have the favor of the public either *(ibid*, p. 221), and the space that formed this meeting between streets was otherwise empty (see Annex 4.12). In the following image, dated in the 1890s (see Annex 4.13), the fence has disappeared, and in the place of the statues there are pots with plants that perhaps were intended in the beginning to occupy in a fixed way the emptiness of the allegories, or they may have been placed on that occasion, since in the photo it can also be seen a nearby ornamental arch

typical of a holiday; however, the most curious element, undoubtedly, is next to the pump, under the cover of the fountain, where something similar to the figure of a feline walking can be spotted, and does not reappear in later photos. The nearby ornamental arch could be an indication that plants and felines are part of the ornamentation that was placed on occasion of the Corpus Christi festivities, in which Ponce de Léon also had a special participation, especially in those of the 1860s. In 1866 he designed a triumphal arch of Gothic style next to the Hermitage, and in 1868 he also took charge of the decoration of other corners of Vegueta simulating a forest or jungle, among them the fountain, whose description coincides in theme with that of the photo: "stuffed animals constituting paradises (...) emerged from the green bush (...) A lion, a tiger, monkeys, panthers, birds of paradise, parrots, peacocks, swans..." (Hernández Socorro, 1992, p. 162)[38]. In 1869, the fountain is again decorated with palm trees, vases and flags *(ibid.*, p. 165).

Before 1895, the appearance of the square changed definitively (see Annex 4.14): the space we know today has been delimited again with respect to the road by means of a small fence with diamond design, and the aforementioned trees have been placed, which subsequent photos testify that grow at a good pace. Attention is drawn by some wooden awnings on the windows in Castillo 6 that today are no longer preserved. By the time the new century begins (see Annex 4.15), the fencing has disappeared, and it is the lower bushes and the sidewalk that mark the contour of the square. This enclosure was again placed in stonework and metal fencing in recent times, with an aesthetic that sought to imitate the neoclassicist style. Although it is impossible to feign an antiquity it does not have and therefore the result may be debatable, the effort to respect the style of the whole is valued. It should be remembered that the main author of this set endowed his projects with the properly romantic atmosphere of his time, in which monumentality and classicism are combined with exotic or historical elements, creating corners for walking, reflection or recollection, rather than for ostentation or greatness.

[38] Quoting Álamo, N., *Crónica de un siglo* [Chronicle of a century], published in the *Folletón Diario de Las Palmas*,81v.

Castillo 1 (Own elaboration)

As for the surrounding buildings, of the 13 that make up the facades of the square, 4 of them are attributed, either completely or partially, to Ponce de León, between 1859 and 1876 (Castillo, 2, 4 and 6, and Doctor Chil 33; the Catálogo de Protección also attributes Castle 9), in addition to the enclosure of the garden of the Casa Manrique de Lara (Castillo 1), the new belfry of the Ermita del Espíritu Santo (Hernández Socorro et al., 2004, p. 197 volume II) and a kiosk project for the Jardín del Espíritu Santo in 1848 (Hernández Socorro, 1992, p. 717), which makes this enclave an exceptional sample of the architect's work in different typologies and scales.

The architecture that Ponce de León displayed for the urban mansions of the local nobility and bourgeoisie is characterized by its Romantic, Italian and Neoclassical inspiration, which is combined to a greater or lesser extent with elements of Historicist or Eclectic Medievalist style, more dominant in other of his works (for example in funeral architecture) but present in a timely manner in the constructions of this square. Classical tradition dominates in the composition, symmetrical and balanced, sometimes with some crown element on top of the façade that highlights its centrality, as well as in the decoration, where corbels, voussoirs, garlands, vases or ornamental friezes abound, and Tuscan and Ionic orders are present, as well as the linteled windows or crowned by semicircular arches. This taste for the classic can be seen in other buildings on the street

that followed the stylistic current of the time, and in openly Renaissance or Mannerist elements, such as the padding or the pilasters of giant order in Doctor Chil 33.

Likewise, it is possible to find eclectic elements in projects commissioned by the bourgeoisie or of own elaboration, in the form of Arabizing, Mudejar or Asian details, or Neo-Gothic Historicists, as in Castillo 6, Doctor Chil 33, the fountain, the belfry or the project of a kiosk, where ogival or conopial arches, pinnacles and other ornaments are combined. As for the materiality, while in the exteriors masonry, blue stonework, wood from the carpentry, iron in balustrades or carpentry and glass abound, the interior finishes include smooth whitewashed vertical walls (although in Castillo 6, for example, it is worth noting the mural painted by the artist himself in the lobby, representing a religious space) alternated with wood (in pavements, ceilings, ornamental pilasters, partitions or beams) and the punctual presence of ceramics, glass, iron, marble and painted or gilded plaster (Hernández Socorro, 1992).

Enclosure of the garden annex to Castillo 1; Castillo 9 (Own elaboration)

5.4 Regulatory context and sources

In the first place, the most generic databases and common to all the buildings of the city were consulted: on the one hand, the Geoportal of Las Palmas de Gran Canaria, in which are collected, according to the last plan in force (the Plan General de Ordenación [General Plan of Ordination] 2012), the limits of each plot, the uses to which they are meant, and

the existence of a file in the Catálogo de Protección [Protection Catalogue], which refers to the Plan Especial de Protección Vegueta-Triana [Special Protection Plan].

This plan, whose last version published at the time of the study corresponded to February 2018, and approved in June of the same year, includes a catalogue of protected goods, with a file for each of them, a brief description, and the level of protection to which they are subject. Some also include planimetry, although it is difficult to know whether these correspond to the original projects or reflect the current state instead. This Special Plan includes in its Document of Ordination of Norms of Aesthetic Ordinances a file called ESPACIO LIBRE-EL09 [Free espace] with a very brief description of the square and photos[39], and a similar one called CULTURAL-CU10[40] for the Mapfre-Guanarteme Foundation, as well as a list of sculptural elements to which it attributes the Integral Protection and in which the Fountain is included[41]. However, in the list of files of plots qualified as Endowments, Equipment and Free Spaces, the Hermitage is not reflected as a religious endowment, but as a regular building[42]. The building files in the Catalogue read as follows:

- South façade: 353 (Castillo 1), 354 (Castillo 3), 355 (Castillo 5), 356 (Castillo 7), 357 (Castillo 9), 383 (Dr Chil 33).

- North façade: 362 (Castillo 4 y 4A), 363 (Castillo 6), 364 (Castillo 8), 365 (Castillo 10)

- Square: 515 (Espíritu Santo 55), 516 (Espíritu Santo 34)

On the other hand, the Electronic Office of the Cadastre, in its general cartography, collects the known heights of the volumes that occupy them. Each building has a file in which its different properties are distinguished, along with their uses, surfaces and

[39] Documento normativo. Ordenanzas estéticas. *Plan Especial de Protección Vegueta-Triana* [Normative document. Aesthetic ordinances / Special Protection Plan Vegueta-Triana] [Ayuntamiento de Las Palmas de Gran Canaria] (2018), p. 24.

[40] *Idem*, p. 11

[41] *Idem*, p. 23

[42] *Idem*, Annex II, p. 1

antiquity. This is considered a source of relevant information when cited as such by the Special Plan itself[43].

Castillo 5 (yellow) and 7 (pink); Castillo 8 (Own elaboration)

All these legal instruments have been completed with a detailed analysis of the state of each asset *in situ*, entering those that have been possible, based on their detailed state of conservation, changes made in them, use to which they are subject, social integration, urban, historical and social relevance, technical updates that these uses require according to current regulations, etc., going through all the sections that the tool object of this thesis collects. The Google Earth application has also been used to know the modifications in the volumetry of buildings that are impossible to observe from the street, as well as different bibliographic sources to know more about the history of both the square and its buildings.

[43] Memoria de Información. Vol. V: Estudios relativos al catálogo [Information Memory. Vol. V: Studies related to the catalogue], *Plan Especial de Protección Vegueta-Triana* [Ayuntamiento de Las Palmas de Gran Canaria] (2017), p. 2

5.5 Procedure

After collecting and ordering all the information from the aforementioned sources, a sheet has been filled out with each of the pieces, including the fountain, obtaining numerical values for their general and specific indicators which have become nine graphs that represent them: eight for the general indicators, and a ninth polar graph for the unit ones, which represents the situation of the good in a unitary way.

Based on these values and observing the general image that these graphs show as a whole, those indicators that offered the most remarkable results have been selected and reflected in the form of a plan, using different shades to reflect the highest and lowest values. This representation facilitates the diagnosis of the group, as well as the relationship between indicators, and distinguishes those elements that, for whatever reason, have unique values with respect to the rest of the assets studied. Aspects such as the level of protection or the dating of the pieces according to the different planning instruments have also been reflected through plans, which appreciates the divergences between them.

In a complementary way, a volumetry has been made that represents the heights of the buildings as they appear in the Cadastre. The other is based on the observations *in situ* and the aerial photos in order to contrast the veracity of the data that appear on the aforementioned page.

5.6 Sheets and graphs: elaboration and results

In view of the study of the square and the buildings that compose it, the analysis has been restricted to the façades and complete buildings that are oriented to this space. It is easy to expand this margin in the face of other types of works. Although it was possible to fill in the vast majority of the questions required for each file with given information, there were some more detailed ones that could only be known after an exhaustive and detailed examination of each and every one of the goods of the square, which is not the object of this Thesis. Especially in the case of buildings, being many of them for private residential use, it proves impossible in practice for an external professional. Issues such as the state of the facilities (or of the structures, or the exact distribution of the interior rooms) would require an inspection of the buildings that is often not allowed to independent researchers. This situation is confirmed by the fact that the catalogue files are limited to describing

the façades of the buildings and at most the existence of courtyards, which can be guessed by the plans or aerial photos, although it is striking that a study promoted by the Public Administration and of a legally binding nature remains equally powerless in the face of the refusal of the owners to submit the listed buildings where they live to an inspection.

In spite of this, for those issues in which it has not been possible to personally verify the current state of certain aspects of the buildings, there are indications that allow us to establish scores as approximate as possible. Some of the uses that have been given to the buildings (educational, cultural, offices) require their opening comply with regulations referring to facilities, accessibility, lighting and health. This allows us to assume that certain minimum standards must have been respected with the consequent intervention in the buildings that, due to their age, obviously did not comply with them initially; the old wiring on the façade, on the other hand, tells us of a time (and some associated problems) to calculate an approximate age of these facilities. Aerial views, and what is glimpsed of the courtyards, indicate that most of these buildings have respected, even if only in broad strokes, their original distributions. Façades are also a reflection of constructive pathologies associated with the state of the structures or thermal insulation or waterproofing, through cracks and humidity (mainly due to capillarity); and the accessibility requirements of those buildings that by their use require them, allow to suppose changes in the volumetry and the distribution, when elevators have been built, or in the pavements, in the case of the slopes. In short, even in those cases in which it has not been possible to directly verify some building aspects, there are indications to reasonably assume the state of some of them, and although some of the scores assigned may not correspond exactly and exhaustively with reality, it has been sought to reflect it as faithfully as possible, reducing the margin of error to a minimum. The following are the annexes with the results corresponding to each piece analyzed.

- North façade:
    - Castillo 4A (2): Annex 2.3
    - Castillo 4: Annex 2.4
    - Castillo 6: Annex 2.5
    - Castillo 8: Annex 2.6

    - Castillo 10: Annex 2.7

- South façade:
    - Dr Chil 33: Annex 2.8
    - Castillo 1: Annex 2.9
    - Castillo 3: Annex 2.10
    - Castillo 5: Annex 2.11
    - Castillo 7: Annex 2.12
    - Castillo 9: Annex 2.13
- Espíritu Santo 1: Annex 2.14
- Espíritu Santo 2: Annex 2.15
- Fountain: Annex 2.16

In general, it is a set in good condition, whose original appearance can be inferred both from the buildings in their current state and from the existing documentation. Although there are some, such as Castillo 6, that have been modified in depth (in this case, to house, after the initial residence, the Commerce School, the offices of the City Bus Company and finally the Mapfre-Guanarteme Foundation), most have arrived quite intact to this day, discounting specific modifications of a functional nature, which yields remarkable values referred to its *2. Integrity over time.* The results in *3. Constructive originality* are also positive, since while there are elements that have been modernized or replaced, most of them still largely maintain their original components, being the installations, the coatings (which includes the original colours) and some carpentry that have been lost the most. The *4. Typological integrity* shows the greatest variations mainly due to the changes of use in a neighbourhood that was almost exclusively residential, occasionally housing shops or warehouses on the ground floor, and erected at a time when constructive requirements for such different activities were quite similar (what, today, we would call commercial use was solved with a large enough space, with hardly any specific technical requirements). Also, even in the buildings that keep this use, current housing

requirements have required some modernizations. However, these case changes have not been so profound. In both cases, distributions have been maintained for the most part. A good *1.2 State of conservation* is related, in this historic district, with the high scores of *5.2 Value within the set,* since the patrimonial value of each building contributes to the value of the total as a scenario of historical and architectural value. This results in high scores for the indicator of *6. Context,* which significantly reduce those of *6.4 Social integration,* lower because, with the exception of those that house uses of collective interest where a minimum influx of public is ensured, the set formed by this square is surprisingly little known among a large part of the local population, and the square receives more influx of tourists than of natives.

The main reason is the little diffusion that its values find in the city, both as an architectural picture, testimony of an exceptionally well captured time in a few square meters, as well as a general unawareness of its aesthetic or even historical values, in favor of more popular other areas of the town. *7. Historical Interest,* therefore, has high values as a testimony of the *7.3 Period* in which the pieces are framed, as for the added value provided by the fact that many of them have been the work of an illustrious architect. *8. Functionality* is also at acceptable levels, as most buildings either perform the same essential use as when they were built or have already been adapted to the new uses that have occupied them. The unitary graph shows us pieces with medium to high values and quite balanced, generally higher for *Relationship with the environment* (E) and *Architectural relevance* (A), something logical since they are well preserved buildings in a historic centre settled and valued practically from its origins as the preferred area by the upper classes of the city and numerous institutions, which has facilitated its preservation as a whole and the architectural and constructive quality of the pieces that form it.

It is worth mentioning in particular Castillo 6 (Mapfre-Guanarteme Foundation) and 9 (IDDA Foundation) and Espíritu Santo 55 (House of the Canon), which have had to adapt part of their facilities; Castle 8, former house of D. Juan de León y Castillo, being the only one in a situation of abandonment, sees diminished values relating to its conservation and functionality, but maintains many original elements. However, the use that can be made of these given their state is another issue. The high values also of Dr. Chil 33 (Casa Llarena) and Castillo 5 (attributed to Julián Cirilo Moreno) stand out, as well as those of the Hermitage and the fountain, for the advantage of having been able, the latter two

above all, to perform the same functions for which they were built without the change of era requiring hardly any updates.

5.7 Group plans: development and results

The ordered and detailed analysis of the buildings that guarantees their study through files, and the embodiment of these results in graphs, orders and facilitates both their obtention and their reading. This visually relates different aspects of the nature of a building or heritage piece and compares it with the results of other pieces for its analysis and subsequent diagnosis. In addition, the assignment and calculation of verifiable values to each building, when it is integrated into a set of whose components we also have information, allows us to take the next step: based on a planimetry of the group of the buildings that make up the square, it is possible to reflect the different scores for an indicator, general or specific, by means of a gradient of colours, and giving a colour to each plot, facilitate the reading of data for a more or less numerous group. Among other possibilities, this method can identify patterns within the total, and in the case of larger groups, establish situations that affect certain areas in a differentiated way with the aim of delimiting them and implement better coordinated responses to affect several pieces in a similar situation, optimizing resources by this means.

Although it is possible to obtain a plan for each indicator, in this case it has been chosen to elaborate some examples that reveal the most notable relationships for the study between situations that affect the whole group or part of it, and that reading by means of group plans simplifies. Plans are also presented that reflect not the results of the indicators in the file, but other questions obtained both from bibliographic and *in situ* research and from the existing normative sources that today are responsible for ordering these assets whose graphic expression is considered of interest for the purposes of this study.

As a tool for studying the complementary set, two volumes have also been developed that represent the heights of the buildings: one based on the data contained in the Cadastre, and another on the research carried out which is also expected to better illustrate the normative situation of these valuable constructions.

5.7.1 Starting data

The first pair of plans places us in the chronology in which the buildings that form the square today were built, based on the data the research found, and that are close to those that appear in the Protection Catalogue, and those that collect as "Year of construction" the file of each of them in the Cadastre (see Annex 2.2). Discrepancies between the two plans are more than evident while some defy the purest common sense. This is because the Cadastre accepted as the date of construction the year in which these buildings were registered in its offices for the first time, as for example in the case of Castillo 10, where a building dated in the 18th appears as built in 1953; or the three adjoining buildings of Castillo 5, 7 and 9, which although for the Catalogue, and according to what is clear from his observation, could have been completed by 1870, the Cadastre places in 1940, 1930 and 1950, respectively. Other dates, on the other hand, without coinciding with what is known about the buildings or what the observation confirms, are too old to think of a modern record: they are the cases, for example, of the Hermitage or the House of the Canon, which although both are located in the early 16th century, appear in the cadastral records as 1870 and 1889; or Castillo 4 and 4A, which pass from 1816 to 1840 in the Cadastre.

These differences in dates can be due to multiple reasons. From the date that is reflected is that of inscription in the registers to the fact that it is the oldest date of which there are plans (although the oldest available for free consultation in the Provincial Historical Archive are later at least to the mid-nineteenth century) and would therefore not explain some of the discrepancies that the plans reflect even in the most recent cases. What is clear is that two public bodies that share the responsibility for recording certain data do not manage to coordinate with each other, and that depending on which of them we consult, we will find different information, which shows not only the clear lack of coordination and the lack of an adequate crossing of data that after all both share, but the little use of one of them taking care of collecting dates that do not reflect reality, if we accept that the others are correct.

The same discrepancy can be seen in the following group of plans, which reflects the uses to which each plot is subjected and yields different results in order to identify the character and use of the neighbourhood based on the activities that are developed in it according to the Cadastre, the Catalogue and direct observation (see Annex 2.17). The Cadastre

locates, for example, at the time of this study, residential and warehouse use in the Mapfre-Guanarteme Foundation, which has occupied this property for more than ten years; and in Castillo 10, a house, the Cadastre places the Residential and Warehouse uses, while for the Catalogue the building is intended for Office use. Although, between the two registers, it is the Catalogue that is the most faithful to reality (and even this one presents internal differences between the uses attributed in the files and those of the Document of Aesthetic Ordinances, as it happens with the aforementioned Foundation), both show, as can be seen in plain, important discrepancies, which will be noticed when ordering and legislating on the corresponding urban space, and that again demonstrate the importance of a correct coordination between tools and institutions that is not happening.

5.7.2 Indicators

After these first considerations based on the starting data collected from the various regulatory tools used for their registration, and which are those that are recorded for the institutions and used to define the subsequent rules that will regulate them, the following plans include the values thrown by each building in the spreadsheets for certain indicators.

The first group of plans reflects the results obtained by the buildings of the square for the specific indicators of *4.2 Typology* and *4.3 Distribution* (see Annexes 2.18 and 2.19), both included in the general one of *4. Typological integrity*, and of *2. Integrity in time* (see Annex 2.20). While there is a relative imbalance of values between some buildings and others in the first, the second yields high and uniform values. The combined reading of these two plans basically indicates that although the relative variety in the construction periods of these buildings (as well as the shapes of the plots so different from each other) results in an unequal adaptation, in typological terms, to what are traditionally considered "type plants" for residential buildings of this period and place (although in general they fit well with the model of court-house, at different times, that predominates in the area), this variety has not been an obstacle to an adequate conservation of their distributions and planimetries, granted that most of the buildings have maintained their original distribution with few changes, although many of them have modified their use and therefore their requirements.

The third plan comes to confirm this point, since the *2. Integrity over time,* that is, the originality of the building that arrives to our days with respect to the original state that is presumed, also shows quite high and uniform results, which shows that this is not an exclusive characteristic of the buildings separately, but that it can also be attributed to the group. The flexibility of uses that these plants, which we can consider quite conventional, has assumed with the passage of time, and the few changes they have undergone for this purpose, do not correspond to the differentiation of three levels of protection that suppose such a sudden change from one to another, nor is it explained what criteria have been applied for their choice (see Annex 2.21).

Why does Castillo 8, which receives the highest scores of its group for the three indicators studied, thus realizing its architectural relevance as well as its originality and integrity, receive the lowest degree of protection, Partial, which only protects the façade and first division? How is it possible that Castillo 9 and Castillo 6, which have been adapted to uses with similar technical requirements (business and cultural centre, respectively) can have achieved it from such disparate levels of protection (Integral one and Environmental the other)? And how can a building of justified Integral protection such as Castillo 4 be proposed, as neighbours in the area have pointed out, for its conversion into a hotel? Are the descriptions provided in the Catalogue file, and which are limited to the façade, sufficient information to draw such different conclusions, and of such decisive consequences for the future of these buildings? Is the façade enough to decide on the whole building? Based on the information that appears in the files, some decisions regarding protection are difficult to justify, since buildings in situations and with proven similar characteristics receive very different treatments.

Another of the issues that this analysis aims to highlight refers to the following group of plans, although it is closely related to the previous one: *7. Historical interest,* specifically for the indicator of *7.1 Authorship,* which values the properties as works of an architect of interest (see Annex 2.22), and *6. Context*, specified for *6.4 Social integration,* which tells us about the perception that users of the environment at the urban level, both indigenous and foreign, have of the pieces (see Annex 2.23). The foreground, in harmony with the previous ones (*2. Integrity in Time* and *4. Typological Integrity*) presents high values, as it could not be otherwise since most of them are works of medium or high relevance of a well-known author, Manuel Ponce de León. In this set, the architect demonstrated his versatility both in several stately homes, as in the fountain itself, and

even the sword of the Hermitage, which makes the group a unit, and not only a sum of elements, a relevant sample of his work. This contrasts with low values of *6.4 Social integration*, since both the location of the square, in the opposite direction to the main circuits and areas of activity that run through the town (despite being an almost obligatory step towards the San Martín Centre for Contemporary Culture, or the Canary Museum) and the limited diffusion that is made of the heritage in it, make it unknown to many citizens, even for those who step on it throughout the day, being better known by tourists who come expressly to visit it.

Beyond the cultural work of the Foundation in Castillo 6, which is not specifically dedicated to the heritage of the environment, it is difficult to know *a priori* without a specific investigation that this square is not only a meeting of streets, but that it houses intrinsic architectural and historical treasures behind all the closed doors that surround it, including that of the Hermitage itself, whose visits the City Council advertises as a fact despite neither on its page nor on that of the Diocese that manages it any practical information or contact is provided to carry them out, nor does it have a schedule open to the public.

The appreciation of heritage, as a basis for citizens to take seriously its defense and protection, does not arise by spontaneous generation, but requires some minimum institutional effort. The plans presented clearly show the contrast between the valuable riches that these square houses (and the little echo they receive from society in general, highlighting the need to disseminate them, in the support, the place and by the means that is most convenient but that, today, either do not exist or have not fulfilled their function. We are talking about a square which an important part of the citizenry does not know neither the name, nor of course the events or characters that gave it its current appearance, and of which many did not even know that the central structure is a source.

Finally, it is worth mentioning, as a synthesis, the result shown by the unit graphs, and that as can be seen, and it was logical to expect, although it collects different results for each building, it also shows a profile assimilable to all of them. It is possible to distinguish as a pattern a polygon of regular proportions, whose vertices express intermediate values between 45 and 65 points, reflecting a relative balance within their differences. The greatest of these differences can be seen in the *Relationship with the environment* (E), which acquires a higher weight than the rest with results between 70 and 85, as is expected

in a group of buildings whose main value is being part of a set. Therefore, the polygon is inclined in this direction, being on the contrary the *Potential of use* (P) which shows levels slightly lower than the others, as the use of the buildings in their current state is somewhat limited by aspects such as their distribution, dimensions and adaptation to regulations.

As a general photo, it can be noticed that, despite the differences shown by general and specific indicators, unitary indicators of buildings belonging to the same group tend to be balanced. In this sense, we could use unit indicators , for example, to calculate the average values between the 13 buildings in the group. The fountain will not be included in this calculation as it is technically not a building, although its indicators could be calculated following the same procedure. Averaging the aforementioned unit indicators, we can obtain five values that would represent the profile of the type of building in this specific urban complex which maintains the silhouette of a slightly unbalanced polygon as explained previously (see Annex 2.24). Therefore, this form of the graph is natural in broad strokes in buildings belonging to a set, but the average values that have been calculated are specific to this group. As will be seen later, they allow for example to comparison of average profiles corresponding to different sets (different "type buildings" with each other) that, within their general similarity, also keep differences, which could be of help in the elaboration of comparative studies.

5.7.3 Volumetry

In a complementary way, two volumes are added to the set of buildings that make up the square: one that reflects the heights that appear for each of them according to the plans of the Cadastre, and another in which can be seen those that reality show, based on direct observation and aerial photos available on the Google Earth, which have also been contrasted with any original plans (see Annex 2.25). For ease of reading, each building has a colour similar to that of its façade; in the second volumetry, the translucent volumes represent the discrepancies between the records and reality; the white ones correspond to what exists in reality but does not collect the Cadastre; the blue ones, those that were part of the original building and have been lost in time; and the yellow ones, those which the Cadastre recognizes but which have not been appreciated in reality or in the original plans.

The contrast between both documents is obvious. The record of heights and volumes that the Cadastre has, and that the Special Plan does not include as a study tool, does not faithfully reflect reality, which is not only an administrative problem on itself, but if used to assess the integrity or not of the volume of a heritage building, it can also lead to erroneous decisions based on inaccurate information. Especially when it comes to alterations in homes with courts, gardens and terraces, in which enclosures or constructions of new volumes or reformation of existing ones are frequent, from elevators to new complete rooms, the knowledge of the volumetry of each building yesterday and today becomes indispensable information when it comes to assessing what remains of the original state, and for this it is necessary that such information is at hand, up-to-date and reliable.

3.8 A long way to go

The detailed study of the whole Plaza del Espiritu Santo, its buildings and elements of interest, and its comparison with the normative instruments that affect it today, suggest that these may not be as effective or exhaustive as the relevance of the heritage they protect would require. Thus, it would be necessary to rethink both the method of collecting information and of organization and interpretation, something that current technological possibilities and new ideas that experts endorse for an effective and sustainable wealth management can help to reformulate.

Although the detailed management of assets is not the specific object of the Cadastre, technology allows (and therefore obliges) us to improve coordination between administrations so that, although they maintain the independence of attributions, it is guaranteed that all show the same information without contradiction. It should be remembered that Law 13/2015, of June 24, reform of the Mortgage Law[44] requires that all changes in registration for new construction (or registration of the division of a property into several properties) be coordinated with Cadastre. This is the case of some

[44] *Ley 13/2015, de 24 de junio, de Reforma de la Ley Hipotecaria aprobada por Decreto de 8 de febrero de 1946 y del texto refundido de la Ley de Catastro Inmobiliario, aprobado por Real Decreto Legislativo 1/2004, de 5 de marzo*. BOE nº 151, de 25/06/2015.[Law 13/2015, of 24 June, of Reform of the Mortgage Law approved by Decree of 8 February 1946 and of the revised text of the Law of Real Estate Cadastre, approved by Royal Legislative Decree 1/2004, of 5March].

of the buildings in the square, which are divided among several owners, although it would be logical to extend this practice to changes in existing ones.

Regarding wealth management, the instrument par excellence is the Special Protection Plan, which is specifically dedicated to this task. The considerations that have been presented above about the need for a structural change of paradigm when thinking about the management tools of the future apply perfectly in this case, although it is clearly not the only one: the limitations that usually affect these instruments as they have been drafted until today, and its inconsistency with the recommendations made by the highest institutions (such as UNESCO) for efficient and sustainable heritage management are evident in different places and at different levels. Therefore, although this analysis is carried out on the Special Protection Plan of Vegueta-Triana, this is only a single sample of the system and format of the vast majority of wealth management plans to which this work aims to propose an alternative. Therefore, many of the observations that are made to this plan and in this specific case can be extrapolated into many others.

The historical development of both systems, as well as the scope of each (the Cadastre is national, while Protection Plans are local and depend on each local administration) is behind, in large part, the differences in their work system as well as in the degree of digitalization of the processes involved. It is of interest to take them into account, since, although they are dedicated to different purposes, both have the same broad objective: the monitoring and registration of properties throughout the territory, something in which the Cadastre was advanced. The history of the Cadastre in Spain, as we know it, has its antecedents in the tax reform of the liberal government of Alejandro Món, in 1845, who raised the need for a registry of properties, which would take until the Ley del Catastro Parcelario [Law of the Parcel Cadastre] of 1906. During the 20th century, the difficulties in corroborating the veracity of the data put on the table the need to implement a system based on cartography, although the great leap occurred between 1980 and 1992. At that time, technologies allowed the migration of the system to a computerized database, the basis of the search engine that is used today and that, although we have seen that it is still improvable, has allowed a faster and more detailed management of information, for which the mobilization of resources at the national level was vital (Llombart Bosch, 2017). However, as long as they continue to depend on local administrations, Protection Plans will continue to lag behind. This is because the effort to coordinate so many catalogs and plans and dump them into a single system requires coordination at the state level to be

successful, as we have seen in other heritage management models. The first protection plan, as such of Vegueta-Triana,, for example, is the Plan Especial de Protección y Reforma Interior de Vegueta y Triana [Special Plan for Protection and Interior Reform of Vegueta and Triana] of 1985, which has its antecedent in the General Plan of 1962[45], and although limits, units and guidelines have changed, the work system based on volumes, lists and files has hardly evolved.

The first complication users often experience when consulting these plans is their format. At a general level, a normative instrument such as the Special Protection Plan, organized in volumes and books, complicates its consultation considerably, with the different levels of management (at the urban level, buildings, details...) frequently separated, and with the risk, as we have seen, that the information from one to another may not match. Although it is obvious that, until relatively recently, management tools could not be presented in any other way than in books and encyclopedic volumes, today there are new forms of organization and access to information with undeniable advantages. This invites us to consider how to take advantage of their possibilities to continue perfecting what we have, starting by moving it to a more agile and simple support to consult and manage. Although it is true that the Geoportal of Las Palmas de Gran Canaria usually marks the plots included in the Catalogue of protected goods, sometimes some are missing or the file to which they link does not correspond to the latest version of it.

Wealth management plans are usually structured around a list of assets (in this case, the Protection Catalogue, in which properties can be located, but which does not include, for example, endowments, sculptural heritage or free spaces) which, after an exhaustive and methodical study, assign to each one a classification that is exclusive to each plan and that will condition the actions that can be completed.

The first challenge in this process is the realization of such a list. A problem with this type of methodology, in which the classification of each property is given in the plan itself in advance, is that it assumes the need for a small group of people, in a limited time, to go through each of the assets and study it in detail to make a value judgment on its

[45] Memoria de Información. Vol. I: Consideraciones Previas, *Plan Especial de Protección Vegueta-Triana* [Information Memory. Vol. I: Preliminary Considerations] [Ayuntamiento de Las Palmas de Gran Canaria] (2017), in its chapter 5. *Análisis de los planes anteriores [Analysis of previous plans] (1960-200)*

relevance, characteristics and way of acting in it. In extensive plans such as Vegueta-Triana, in which it is intended to be exhaustive and defining on 683 buildings (595 already catalogued plus 88 proposed to add to the list[46]), the task is simply titanic, and the result is inevitably compromised. The Special Protection Plan specifically undertakes a review of all the files in the catalogue inherited from the Special Plan for Protection and Internal Reform (PEPRI) 2001[47] and analyzes each one in detail[48]. If one thinks about the complexity that usually involves studying a historical property in detail, tracing the existing documentation when there is one, and getting an idea at an architectural, constructive, urban, historical, artistic, functional level, that enables us to judge and classify it. When this is multiplied by 683, it is clear that delegating this colossal task to a few people to perform it in such a short time with the level of detail it requires is simply impossible. And this is just the buildings.

So how has an impossible task been accomplished? Throughout the description of the methodology used, it is specified later[49] that letters were sent requesting to visit the buildings, of which only 33% of the owners authorized the visit, and of which those for which data were already available was discarded, despite the commitment to review them again. In total, only 225 visits were made[50]. The fact that the visit by the technicians in charge of the review of the catalogue of the City Council to buildings cataloged as heritage of collective interest is optional, the owners' ability to refuse without giving explanations is worrying since this makes it impossible to verify the state of the properties, which pass to the posterity of the management plans and of any decision and study those derived in an unknown state. It is not surprising then that the technicians

[46] Diagnóstico [Diagnosis], *Plan Especial de Protección Vegueta-Triana* [Ayuntamiento de Las Palmas de Gran Canaria] (2017), p. 9.

[47] Memoria de Información. Vol. I: Consideraciones Previas [Information Memory. Vol. I: Previous Considerations], *Plan Especial de Protección Vegueta-Triana* [Ayuntamiento de Las Palmas de Gran Canaria] (2017), p. 1.

[48] *Ibid*, p. 3

[49] Diagnóstico [Diagnosis], *Plan Especial de Protección Vegueta-Triana* [Ayuntamiento de Las Palmas de Gran Canaria] (2017), p. 6.

[50] *Ibid*, p. 10.

found that, of the files inherited from the previous catalog, 8 corresponded to buildings that no longer existed and were replaced by new ones[51].

It is worth remembering in this sense that the reforms of a certain depth entail the obligation to present a major work project that must be approved in the City Council, and this obligation extends to minor works when it comes to listed heritage buildings. It is not clear how, if in each project of work that is drafted for a reform of a protected building (with a construction license)[52], the updated plans of state are required; these are not attached to the file of the building. The lack of efficient control of the content of these projects and of their correspondence with reality at the end of the work mean that, in practice, heritage buildings undergo practically unlimited modifications through the grapevine.

When the time comes to visit these properties, another complication that repeats is the absence of a work methodology that systematizes the search for information, as well as the interpretation and organization to which it gives rise. As a result, this part of the work is too often subject to the judgment of the person doing it, giving too much leeway to discretion and subjectivity. In the case of the Special Protection Plan, a short questionnaire guides this search for information[53], focusing mainly on the materials and typology of the building and understanding it as an autonomous entity[54]. However, both the questions and the possible answers are somewhat limited, and, in most of the fact sheets, there are few aspects whose information is reflected. The state of conservation of the building is limited to *Good, Regular* or *Bad*, and the correspondence with original plans, *Matches* or *Does not match*, without any further nuances. The comprehensiveness that this task requires, and which is understandably limited when the format of the plan

[51] Memoria de Información. Vol. I: Consideraciones Previas [Information Memory. Vol. I: Previous Considerations], *Plan Especial de Protección Vegueta-Triana* [Ayuntamiento de Las Palmas de Gran Canaria] (2017), p. 34.

[52] *Ley 4/2017 del Suelo y de los Espacios Naturales Protegidos de Canarias.* Artículo 330: Actuaciones sujetas a licencia [Law 4/2017 on the Soil and Protected Natural Areas of the Canary Islands. Article 330: Proceedings subject to license]. BOC nº 138, 19/07/2017 / BOE nº 216, 08/09/2017

[53] Diagnóstico, *Plan Especial de Protección Vegueta-Triana* [Ayuntamiento de Las Palmas de Gran Canaria] (2017), p. 12.

[54] *Ibid*, p. 8.

is "book-like", could be better exploited if the information were collected in the form of a database.

The need that this format imposes to assign a written file to each object, in addition to summarizing them significantly with the consequent loss of information in the process, implies that different aspects of the same element appear reflected in different parts of the document (aspects of the building as construction in one place, as an urban element on in another, as an endowment in another, etc.) which detracts from practicality and is misleading. A file of one or two pages is not able to include all the relevant information about the property and limits its description to a few lines that are usually limited to describe in broad strokes the façade and the guidelines that affect it in case of intervention, and list the court if it has one, overlooking many other aspects that should be taken into account when documenting and diagnosing a heritage building and giving no importance to the right interpretation of this data that a technician should be able to provide. In the case of the consulted sheets 353, 354, 355, 356 and 357, for example, corresponding to the south façade, whole sentences are repeated in the descriptive paragraph of each; three of them have written exactly the same description for *Valuation,* and the same strategy is dictated for their intervention through four words only, and the same happens with the remaining two. Although the inclusion in the plan of demographic, economic, social or urban aspects in the analysis of the neighbourhood is valued positively[55], these are treated as independent chapters, on which independent guidelines are reached, whose methodology and, most importantly, specific weight and influence on the patrimonial elements that it comes to manage are not known or systematized. For example, when analyzing the *Landscape Units*56, it is not specified how to assess the indicators that supposedly condition them. However, this urban dimension of the buildings seems independent of their consideration on a smaller scale, as if some qualities had no relation to the others. In addition to analyzing them, it is then dictated to delete or preserve free spaces, maintain or change certain uses, restore, replace or eliminate certain elements, with general indications even for the pavement or urban furniture of the entire neighbourhood, without clear criteria that determine one indication instead of another.

[55] *Ibid*, p. 75.

[56] *Ibid*, p. 44.

The meagerness of both the studies and the conclusions, common to many heritages management plans, contrasts with the attention to detail that the plan itself claims at its inception: "The character of an instrument that must include the urbanistic determinations of protection and management of the urban development of the properties and enclaves that make up the heritage justifying the legal status of Historic Site motivates the need for an exhaustive knowledge of the same. (..) The exercise of individual cataloguing of these constructions and the application of specific determinations emphasize the need to accompany methodological mechanisms of assessment beyond the analytical possibilities that may arise from the observation of the facades from the public space. These mechanisms seek to multiply the guarantee of determinations based entirely on the reality of the details of the protectable architecture and its situation, resulting in a maximum balance between the general interest (...) and the private interest (...)"[57]. The dichotomy between the logical intentions that both this particular plan and numerous institutions, specialists and agencies advise, and the results that both the available resources and the technological possibilities allowed at the time, highlight the need to explore new ways of approaching heritage so as to get to know and manage it with as much information, and as orderly as possible, in our hands.

In its successive versions, the Vegueta-Triana Special Protection Plan, like others, came to fill a legal vacuum that required urgent legislation and safeguarded many heritage assets, ensuring that they reached the present day for the most part. Today, technology offers new possibilities, and taking advantage of them to continue improving and cleaning up deficiencies becomes a duty, as already happens with numerous databases and procedures related to urban management (for example, Energy Efficiency Certifications), which facilitate, streamline and clarify the information that is provided and updated collectively by professionals in the sector, with the consequent optimization of human and material resources intended for this purpose.

[57] *Ibid*, p. 4.

6. THE LARGE-SCALE STUDY

Throughout the previous two chapters, the study of two houses on an individual level, and the buildings of a square both individually and as a group, have established an idea of the operation of the proposed tool, and the various applications and conclusions which may be drawn from it. In turn, these are enriched as additional pieces of information are added to the sample, with each new element enlarging and better specifying the group while supporting better understanding of the role played by each unit. Therefore, the next step is to further scale up the analysis for which the context has been changed and a larger urban complex has been chosen as a new object of study: the area known as The Green in the Scottish city of Aberdeen.

6.1 Choice and objectives

In this analysis, two main objectives have been set for the thesis: on the one hand, to test the operability of the tool on a larger scale than the previous cases, with the aim of checking what kind of observations and conclusions can be obtained with a greater number of pieces of study; on the other hand, to test it in a different scenario, in another country, with a distinct urban setting, heritage and tradition, which together test the exportability and application of the research operation in various areas.

As for the chosen study area, it has been proposed, from the point of view of heritage, to check how the value of the whole, beyond the individual elements, is manifested in the different plans and indicators, identifying those that may be characteristic of this kind of group. The Green area has, in recent times, suffered a progressive abandonment and degradation of the urban space, which has affected its buildings. Thus, focusing the analysis on aspects related to the use and maintenance of the neighbourhood as a historical ensemble is both appropriate and timely. To this end, emphasis will be placed on those factors that may provide clues about some of the risks that the neighbourhood faces. This helps to highlight the needs and deficiencies, and the possible remedies which may be required.

The choice of Scotland as a destination for the research stay was due to the wide recognition of the management and valuing of its heritage, especially the historical and landscape ones (Macinnes, 2011). Travelers and researchers from all over the world come to contemplate it because of its beauty and uniqueness, but also because management has allowed it to embody not only as an object of study and admiration, but an indispensable actor in the economic and cultural development of the country. Therefore, applying the tool was not only an opportunity to check its operation in a new context, but also one to know first-hand heritage management in this country and to incorporate, as far as possible, some of its virtues into the system subject to this thesis. The city of Aberdeen, despite being the third largest city in the country, has a smaller urban centre in dimensions than Las Palmas de Gran Canaria, making it a feasible case to address within the prescribed period of time and a representative example of the legal and documentary resources that a medium-sized city has.

It is also worth noting the large number of physical documents of different kinds that are kept in Aberdeen which have allowed reconstruction of its history with great precision, being one of the cities of Scotland that retains a more extensive and detailed record of documentary heritage (Cameron & Stones, 2003). In the study area, the presence of archaeological evidence regarding a centuries-old monastery – predating much of the city itself – makes the available information regarding these spaces and relating to the time of their greatest influence especially meticulous.

Within the city, the next step was the choice of a study area. Initially zones such as Schoolhill, George Street and Old Aberdeen were evaluated, with the latter's advantage in being an easy-to-narrow area with a long and well-documented history. Successive visits to different parts of the city, coupled with progressive familiarization with its history, ruled out some of these options. Contact with the project of revival and rapprochement of the urban centre through the study of its dynamics and mobility from the point of view of urbanism and architecture, *Aberdeen: One step at a time* (Belkouri & Laing, 2020) led the research to The Green, a small square behind the historic market of the city that gives its name to the surrounding area. With this, The Green was finally chosen (see Annex 3.1).

The choice of The Green had several obvious advantages. This started with its proximity to Union Street and specifically the area around Castlegate and St Nicholas, which

constitutes the nerve centre of the city and which, despite being physically contiguous, does not materially connect due, among other things, to a large difference in heights, as will be seen below. The aforementioned project (along with the outreach activities associated with it) provided an opportunity to know the impressions of The Green's inhabitants regarding the current state of the neighbourhood and its role within the city today and historically. This also drew out interests of what inhabitants would like for their future, information that the analysis system proposed here takes into account. The documentation tasks carried out up to that point made it possible to find that the neighbourhood has been present practically since the early days of the city, so there is plenty of information about it. It contains buildings of different eras and styles, which was enriching in order to apply the tool.

32-52 Bridge St (Victoria Buildings) (Own elaboration)

Finally, the fact that the area around The Green despite its undisputed architectural value, is falling victim to deep degradation with the progressive abandonment of its permanent residents as both a cause and effect, a problem that expands to other parts of the urban centre, was decisive in the time of the election to see how this situation affects its valuable heritage, and what role it could play in urban recovery. In this regard, it should be noted that, according to the conservation plan of the town hall that will be explained later, this area includes three buildings of the *Buildings at Risk Register:* Tivoli Theatre, Palace Theatre and Victoria Buildings, whose role in the group could be of particular interest to the collective study.

The delimitation of the study area started with the *Union Street Conservation Area Appraisal of* June 2007, published by the Aberdeen City Council, which determines the general lines of the old town's conservation strategies around Union Street. In this document are the limits that, for the City Council, the Union Street set has and, in addition, in chapter 4 *Character Areas,* subdivides it into 11 smaller zones. For the specific number 10, *The Green & South Side,* it sets as limits the streets of "Windmill Brae to the west and Shore Brae to the east". Based on the planimetry provided by this document and the direct knowledge of the area, this analysis maintains the north and south boundaries (Union Street and Guild Street). The eastern boundary has been set, as reflected in the document plans, on the streets of Crown Street, Windmill Brae, Windmill Lane and Crown Terrace, although some buildings facing two streets on both sides exceed this border, but will be studied from within the area in relation to this specific group of buildings to manage a surface which can be encompassed. As for the west side, as distinct areas within this same group were distinguished at the urban space level, and to keep the number of case studies within the approximate target amount, Market Street was established as the new limit.

6.2 Previous documentation

According to the thesis criterion, it was considered an indispensable step, before case analysis, to prepare a brief study on the history of the city (the neighbourhood specifically), local architectural tradition, and built heritage management bodies and documents at different instances, as a general basis for interpreting the data that would be collected later. In addition, during this phase, the information available on the individual elements was collected prior to their detailed analysis.

For the contextualization of the study area, bibliographic sources related to the history of the city and the area of The Green, as well as the main typologies and styles present in the area, were used specifically. Web pages were also consulted, especially when it came to delving into specific corners or buildings of the neighbourhood that the bibliography does not cover. Historical maps of the city, available on the National Library of Scotland website, and photographs or illustrations of the time were also considered for this phase. Although Canmore National Record of the Historic Environment is the reference source par excellence and the sheet of many listed buildings in Historic Environment of Scotland

were linked to material in it, no such relevant material was found there (it was somewhat scarce, and most was already widely disclosed, or consisted of aerial photographs that, for the purpose of this thesis, did not bring much detail or clarity). Most of the photos used were obtained from specialized websites or, in large part, from Facebook pages and groups created by Aberdeen's own neighbours to share images and data about the city, such *as Aberdeen History and Stories from the Past* or *Aberdeen History and Family Photos.* These sources were particularly interesting as, in addition to a very wide and varied photographic material, they captured the personal experience and oral tradition of citizens on certain spaces, an aspect that this analysis accounts for along with other, more technical issues. The main milestones in the history of the city and the neighbourhood were reflected in a timeline that helped to check the changes that happened in maps and photos using the online tool Preceden.

Regarding wealth management, the various rules at different levels were consulted. These rules regulate actions in protected areas and buildings with particular attention to the fit between the protection of the heritage that the administrations propose and the architectural practice of the day to day. The main sources for this topic were the documents contained in Historic Environment of Scotland and those of the Aberdeen City Council.

Another important source of information on the condition of the properties was found on the Aberdeen City Council website, where all applications and formalities (such as opening permits, works permits, changes of use, modifications to distributions or facades) are available and open for those who want to consult them. This allowed plans to be obtained from many buildings, but the difficulty was in knowing which of these projects were eventually executed and corresponded to the building’s current state. While it is usually possible to guess this in the case of commercial premises, it is more difficult in interior distributions, although still possible sometimes thanks to exterior signs.

6.3 Regulatory and institutional context[58]

One of the main reasons for carrying out this study in Scotland was the possibility of intimately getting to know the management of heritage, both from a legal and documentary point of view, and to check its efficiency *in situ*. Below is a summary of the regulatory framework that operates in Scotland and its main differences with Spain, and the heritage information that this, as well as other sources of information relevant to this study, make available to its citizens. This regulatory framework, at the local level, will be specific to the case study (the city of Aberdeen and the study area, The Green), understanding that, at a general level, it will correspond to the local management of any other area of the country.

6.3.1 National management

To understand how heritage is managed in Scotland, it must first be clarified that Scotland is one of the constituent countries of the United Kingdom of Great Britain and Northern Ireland in the eyes of the government since the Union Act of 1707. Following this annexation, it maintained its own legal system. From the point of view of law, Scotland is regarded as an independent country, even if it is within a greater product of the union with England, Wales and Northern Ireland. This means that when managing its historical heritage, despite the similarities and presence of some documents and bodies reaching more than one of these territories, Scotland has its own laws and bodies, which can sometimes make it difficult to understand hierarchies between norms and institutions.

Another point that may cause confusion abroad is the large number of independent entities involved in legislation, including *non-departmental public bodies* (NDPBs), entities that are considered valid bodies of advice, and have binding management, decision-making and action power, although not belonging to any government department. This is the case

[58] This section was advanced as a scientific contribution in the *XXIV Coloquio de Historia Canario Americana* [XXIV Colloquium of American Canarian History], with the title *La Ciudad de Granito. Aproximación a la gestión del patrimonio arquitectónico de The Green (Aberdeen, Escocia)* [The Granite City. Approach to the architectural heritage management of The Green], (Cionfrini & López García, 2020, see bibliography)

of Historic Environment Scotland; or for example *charities,* which, although they could be translated in Spanish as "charitable organizations", are all those that promote health, education and social welfare in general (although they include under their broad definition universities and institutes that, depending on the place, can also influence decision-making at the local level).

Among the documents of general scope is the Historic Buildings and Ancient Monuments Act of 1953, which recognizes the differentiated management of heritage for the kingdoms of England, Scotland and Wales. Within the Scottish landscape, it is run by Historic Environment Scotland (HES), a NDPB (and *charity)* that emerged after the Scottish Parliament's approval of the Historic Environment Scotland Act in 2014, which merged the former executive body of Historic Scotland, which until then managed the country's heritage, with the Royal Commission on the Ancient and Historical Monuments of Scotland (RCAHMS), another NDPB acting as the country's advisory body. Although the new HES is considered NDPB and therefore independent of government bodies, the 2014 act states that its legal status allows it to intervene in the cataloguing and diagnosis of protected monuments and buildings *(scheduled monuments* and *listed buildings),* and numerous regulations were modified to recognize the decisive power of this new organism for everything related to heritage and planning.

This means that, unlike Spain (where each municipality is responsible for cataloguing its own assets (with the blessing of the State, which could intervene in specific cases) and it is the local catalogues and plans that specify the level of protection of a building) Scotland’s HES manages a unique catalogue for the whole country and concentrates decision-making that reflects local planning rules. The advantage of this system is that it guarantees the independence of the integrity and neutrality of the measures that are taken, with the same criterion for the whole country. In addition, the fact that all the goods appear in the same list keeps access to information uniform for the whole territory. Its organization in a single database simplifies its consultation, which undoubtedly makes it closer to any interested citizen allowing its enlace with other online databases such as Canmore, without relying on the criterion or way of working of each local administration.

6.3.2 Local management

When understanding the local management of heritage in Scotland, and in particular in the city of Aberdeen, it is necessary to know first the territorial organization of this part of the country. Through the Local Government (Scotland) Act of 1973, it replaced the old burg system with one of local government areas and districts, replaced in turn by the Local Government etc. (Scotland) Act of 1994, which would give rise to the current system of council areas, the country's primary territorial division unit, of which there are 32 in Scotland. Geographically, Aberdeen would be located within the Aberdeenshire council, to the north-east of the country, where it is the capital. However, as one of the four cities in the country that has become its own council (like Glasgow, Edinburgh and Dundee), the Aberdeen City Council Area has the power to manage itself at the regional and municipal levels while serving as the capital for the surrounding Aberdeenshire council. The current councils of Aberdeenshire, Aberdeen City and Moray formed the local government area of Grampian between 1975 and 1996, until their current division, so there are still sources that refer to this name (which is still used, for example, by police or fire brigades).

From the point of view of planning in the national documents seen in the previous paragraph, *planning authorities* are mentioned in several points as authorities in which the development of plans is delegated according to the criteria set by HES. The Scottish Government, in its guide *Overseeing the Planning System*, recognizes the authorities of the country's 32 councils, along with those of the Cairngorms and Loch Lommond and The Trossachs National Parks.

The heritage manager at the local level is the Aberdeen City Council in any case following the HES guidelines. The Green is part of the Union Street conservation area (of which there are 12 in the city), which includes both this central road and its surroundings and whose determination was given by HES, as well as that of the individual buildings protected. In the *Union Street Conservation Area Appraisal* document, the Aberdeen City Council examines the highlights of this area, the values to be protected and the general lines of this strategy, similar to what a Protection Plan would do in Spain with a Historical Set, with the difference that it does not decide on either the Catalogue or the determination of levels of protection but reflects those established by HES. Although this organization obviously interacts with local administrations, it speaks the final word.

In Chapter 4 *Character Areas*, the Union Street Conservation Area consists of 11 of these subdivisions, including The Green & South Side, which defines as such the area south of Union Street to Guild Street, virtually on the banks of the River Dee, and from Windmill Lane to the west to Shore Brae to the east. For these areas, they are determined in Chapter 5, *Conservation Area Strategy*, general lines of action that affect everything from economic development and possible uses to urban furniture and the cleaning of granite facades, and paragraph 5.4 *Supplementary Planning Guidance* refers to the Aberdeen City Council specific documents governing issues such as materials and designs on facades, hollows in facade, roofs, signs and other external elements requiring permits, which would approximately amount to our urban ordinances.

The value of these documents is that they are very detailed and give great importance to the preservation of the image inherited from the architectural group as a heritage value in itself, beyond the particular elements, although leaving within the collective character some space to individual design choices. However, its main disadvantage is the use at various points of the term "where advisable" applied to exceptions, quite common in the legislation of this country, and which leaves at the discretion of the owner and the municipal technician the application of many of these rules, exhaustive but reasonable, which, in large part has contributed to the urban degradation of many protected buildings in the urban centre. In place of a list-like Catalogue, when determining the level of protection and information available about a protected building, the HES website includes a search engine per map in which to locate each good and its listing. The advantage of this system is that, when working with a plan, there is no possibility of misleading when entering your address data, something normal in old buildings that have been subdivided or changed their number. The tabs provide very detailed information about the history of the building, its area and author, if any, but as a defect it should be noted that they do not include graphical information (eventually there is access to links in the Canmore database, which will be explained later, but in the case of The Green and in many others the information in this regard was practically non-existent) nor updated data of the condition of the property.

As for urban information, as in Spain, it is partly regulated by local and national authorities, but it is more difficult to find direct equivalences, starting with the fact that the United Kingdom was one of the few European countries that did not have a Cadastre (Probert, 2002). At the national level, the closest consulting entity would be the Ordnance

Survey, a database in the form of plans that records the boundaries of estates and their geographical characteristics, but not the properties within them or their use. This resource is also not open access, and although there are agreements with schools and universities that allow consultation to its users, the truth is that this information cannot be said to be available to any interested citizen.

The main source of information in this regard is provided again by the Aberdeen City Council, although not in the form of an updated database with sheets for each property reflecting its current status. Instead, it is possible to consult all requests relating to each building (for construction, repair, alteration, etc.) and the documentation delivered for this purpose, as well as the response they obtained from the Administration. These documents are of enormous use for a study, as they offer free-access the planimetries included in these formalities, which are sometimes as small as a detail for a sign, a streetlight or the pole of a flag, but sometimes include complete plants and elevations. The biggest disadvantages it presents are that there are virtually no applications with graphic documentation attached prior to 2009, and even these requests are often missing information, since it was probably the date on which the documentation was started to be digitized or the database was put in place; and, although the formalities include the response received, it is not mentioned whether the projects were executed, so the plans must be contrasted with a visit to check their veracity, somewhat complicated when there are several versions of some projects. This lack of corroboration of the execution of the projects, which is also common in Spain, greatly facilitates that, once the permit has been obtained, the work executed then does not correspond to the plans delivered. If this already results in poor use of municipal resources, it can be especially dangerous as it leaves the building at the mercy of particular interest when it comes to heritage interventions.

6.3.3 Other sources of information

If anything should be highlighted from the UK, and specifically from Scotland, it is that a lot of information about its history and heritage is collected and sorted in a myriad of mostly open databases.

The difficult thing is to identify the appropriate database to our need among the offer since, sometimes, these are not properly coordinated with each other, or there are several dedicated to one topic, so the data that is searched in one may appear in another one less disclosed. While the vast majority of universities and institutions have libraries or archives, most are not open to the public or require some formalities (sometimes face-to-face) to make the consultation, and in the case of those who submit books or publications, they may take some time. While they are invaluable sources of information that are well worth the effort and visit when possible, the truth is that in Scotland much of the historical archives have been digitized and made available to the general public inside and outside the country. On the other hand, graphic resources (books, publications, maps, photos), for built-heritage-focused research, can be better managed most of the time in digital support, more practical than the physical one, since it is possible to enlarge the images or correct them as needed, and does not jeopardize the original that may be necessary for other types of research.

The database par excellence is Canmore: National Records of the Historic Environment, dependent on HES, in which documents, publications and photos related to heritage of all kinds are collected and made available through a search engine or map viewer. One of the main virtues of this system is the fact that, by relying on HES, it links the tabs of each protected building to the related graphic material, if any. However, its main disadvantage in the area studied in this work has been the limited information related to it contained, which was located in other sources considered more informal, in the form of photographs mainly.

Another important source of information for any researcher is the National Records of Scotland, an NDPB that emerged in 2011 following the merger of the General Register Office for Scotland (GROS) and National Archives of Scotland (NAS), responsible for preserving and disseminating different records and documents related to the country and its people, and which has made an enormous effort to digitize historical archives that allows its online consultation, open or not according to content. This vast amount of information has been divided for practical purposes into smaller databases: Scottish Archive Network (SCAN), which stores historical files of an eminently legal or administrative nature; ScotlandsPlaces, which contains documents related to the physical environment, including maps, archaeological records and plans from different eras; and

ScotlandsPeople, with files, images and lists more dedicated to the population itself (censuses, parish records, personal documents, etc.).

The National Library of Scotland page, in addition to offering books and publications, is very useful for its image and film search engines, historical documents and, especially, maps. This tool is very convenient because, in addition to a search engine to use by keywords, it contains a drawing viewer that allows for location and download, for a certain area, of all the maps available from different eras and authors in high definition.

Finally, from an architectural point of view, It is worth noting the Dictionary of Scottish Architects, an initiative of HES with different institutions, which has collected information about Scottish architects from all eras and is especially useful when it comes to awarding or dating their works, since it allows to know from each one the places in which he lived, the companies and studios in which he participated, the works that he has been attributed to date and even the professionals with which he collaborated at every moment of his life.

6.4 Historical context

The city of Aberdeen lies on the north-east coast of Scotland, between the mouths of the northern Don river and southern Dee, located on the north bank of the latter the study area. A Mesolithic site discovered in 1976 in the surroundings of The Green reports human presence before 6000 BC, and there is evidence of a Roman settlement called Devana in the area, but both with no apparent continuity with the later city (Cameron & Stones, 2003)

The origin of the current city lies to the north, on the banks of the Don River. There, at the end of the 6th century, Celtic bishop St Machar founded a settlement known as Aberdon ("Mouth of the Don") which, although it would be displaced in importance by the later south nucleus, constituted a notorious ecclesiastical and university centre (the name given to the inhabitants of the city, *aberdonian,* still refers to it). It is mentioned in the *Heimskringla Saga* as Apardion, a town allegedly attacked by Norwegian King Eystein around 1153 (Dennison & Stones, 1997).

In 1136, King David I founded next to the mouth of the Dee the village of Aberdeen, which over time would eventually absorb that of Aberdon, now Old Aberdeen, and designate the whole area. Although no original documentation is preserved, there are references to a certificate issued by William I around 1180 in which he recognizes to all its inhabitants the rights they enjoyed during the reign of his grandfather, David I. Thus, it is believed that the burg received the status of city during the lifetime of the latter (Dennison & Stones, 1997). Its nerve centre was formed by the castle located in the area now known as Castlegate.

The exact location of this foundational nucleus has been the subject of debate, as E. P. Dennison explains: there is a theory of a proto-burg in The Green, at the foot of St Katherine's Hill, based on the hypothesis of the existence of a palace there that would later have been ceded to the Trinitarians, and the proximity to the parish of St Nicholas and the port area by the river. However, the existence of such a palace has not been proven, and the area now occupied by The Green at the time was susceptible to flooding. In addition, archaeological excavations have ruled out that the activity there in this period was especially extensive, leaving the area now known as Castlegate as the most viable option. To this it should be added that, at that time, the monasteries included areas for agricultural and livestock activities, and were thus located on the outskirts of the towns, so the location of the two large Trinitarian and Carmelite monasteries (discussed later) in the area that today occupy The Green and its environment identifies it as the periphery of the burg, and not its centre. While the founding of monasteries in the 13th century could have happened after a transfer from the centre of The Green to Castlegate, it seems more likely that The Green was an area adjacent to a foundational centre in Castlegate, specifically in the space between this and the river, which explains the abundance of archaeological remains almost parallel to the founding of the new city, including port activity, with the oldest in the 12th and 13th centuries (Dennison & Stones, 1997). Castlegate's importance as a centre would be in line with the layout of the surrounding buildings, whose facades point to the central space as if there were "some older or more powerful property to influence them" (Brogden, 2016, p. 53) and, after its destruction as a result of a siege in 1308, would be rebuilt by Cromwell's forces in 1654 until its definitive disappearance.

The institution of the new burg would be marked with the foundation in the 13th century of two important Trinitarian and Carmelite monasteries in the surroundings of The Green

(of the four that housed the city) and that although no longer exist, give name to numerous buildings and streets in the neighbourhood. Clearly, they played a prominent role in its current configuration. The first of them, the Trinitarian, was established by William I in 1211 southwest of St Katherine's Hill. There is a belief that it occupied a palace and gardens ceded by the monarch, but their existence could not be proved. However, it is known that the main building was large, probably located in the same place as present-day Trinity Church, and had a large garden to the west. In his *Index,* W. Robertson refers to the *Charta Hoſpitalis de Aberden,* a document that would record a transfer of land to the monastery in 1296 (Robertson, 1798, p. XXIV).

The Carmelite order arrived during the reign of Alexander II (1214-1249), but there is no official record of its headquarters in Aberdeen (the third in Scotland) until Alexander III. Specifically until 1273, when a document certifies the delivery of donations by Reginald Le Chen and Thomas de Bouer "to the Carmelites of 'Maderyard' in The Green" (Anderson, 1909, p. 13). By then, it occupied the area south of The Green, between present-day Rennie's Wynd, Martin's Lane and Carmelite Street. The monastery continued to receive important gifts throughout that century and the next and faced various reconstructions and expansions during the 14th and 15th centuries to accommodate its growing community.

By the 14th century the basic urban plot of The Green was settled and would change very little for quite some time. The monasteries constituted the city's southwest boundary, and thanks to donations and their own economic activities amassed a considerable fortune that would result in numerous buildings, whose proximity to Quayhead, the port area (connected to Castlegate through Shiprow, and famous between the 14th and 20th centuries for its fish and preserves trade) and the presence of merchants and craftsmen, allowed the city to prosper. The fact that The Green was around one of the six accesses, Trinitarian Port, favored trade and development in the area (Dennison & Stones, 1997, p. 11). The importance of the city as the main land and maritime commercial centre of the northeast of the country is confirmed by its call to ratify the treaty with France in 1296, and the fact that since the 14th century on it had regular representation in Parliament, highlighting its remarkable contribution of taxes and its loyalty to the Scottish Crown during the Wars of Independence and English invasions (14th to 16th centuries).

The conflicts arising from the Reformation in the 16th century meant the twilight of the two great monasteries. Between 1559 and 1560, several religious buildings were attacked by Protestant groups from neighbouring Angus and Mearns, and these two centres were looted and abandoned (Cameron, Stones and Croly, 2019). In 1560 the City Council seized the lands of the Carmelites to prevent the buildings from being sacked, and unsuccessfully tried to rent them in the following years; they passed into the hands of George, Earl Marischal in 1587 and in 1593 he transferred them to the College. By 1661 almost all remaining buildings had been demolished (Milne, 1911), surviving as an exception the Nether Mill or Trinity Mill, built in 1459 north of the complex and which remained in operation until 1863. As for the Trinitarian monastery, it was acquired by Gilbert Menzies of Cowlie in 1561, and partially used as a landfill until 1606, when it was ordered to be cleaned to serve as a shipyard to the neighbouring port. In 1632 a hospital for bourgeois that operated until the 18th century was founded in one of the buildings, and the remaining ones were distributed among other buyers (Dennison & Stones, 1997).

At this point, the oldest (and probably most famous) city map preserved is that by James Gordon, parish priest of Rothiemay in 1661 (see Annex 5.1), which gives us a snapshot of the city in the 17th century. Marked with a letter P placed practically in its current location is "The Greene or Bow Bridge Streete" and, next to it, "Midd Mill in The Greene" is marked with a T. To the west and with the same curved trajectory of today, following the shape of St Katherine's Hill, Shiprow links Castlegate with the port and the area of monasteries, so it serves as a visual reference to compare later plans. Correction Wynd connects with St Nicholas, to the north, and gets his name from the property identified with the letter L, "Correction House", a correctional room with workshops that remained open during the 17th century. The western boundary and city border was then marked by the Bow Bridge, with the letter O, which passes over Denn Burne (Denburn stream) and which will later name Bridge Street. Identified with the letter Q is the aforementioned "Croft or Trademens Hospitall", the hospital for bourgeois in the remains of the Trinitarian monastery. With the letter N we can see the old street of "Aidies Wynd", today the Back Wynd stairs, on whose corner with The Green is an old house attributed to Andrew Aedie and which today still stands, making it one of the oldest buildings in the neighbourhood (Brogden, 2016, p. 29).

The 18th century saw Aberdeen's population triple from 5,000 to 15,000 in just fifty years (Hamish Fraser & Howard Lee, 2000) which barely altered the city's layout, as the G & W Paterson plan of 1746 attests (see Annex 5.2). Alexander Milne's 1789 map (see Annex 5.3), although reflecting practically the same plot, is a little more detailed, and allows to identify some new elements in the area, starting with The Green itself that is now labeled "The Green Well" in reference to some public water source. To the west we can find the street "Wind Mill Brae", which as seen just below, alludes to the nearby Wind Mill. Number 28 corresponds to Trinity Hospital, clearly associated with the former Trinitarian monastery, and located in the vicinity of present-day Trinity Street. Nearby, at number 29, was the "Factory Mefsrs. Hadden & Cor", surname that will bear the future Hadden St, and that will be one of the first industries that will settle in this area so conveniently located between the urban centre and the river.

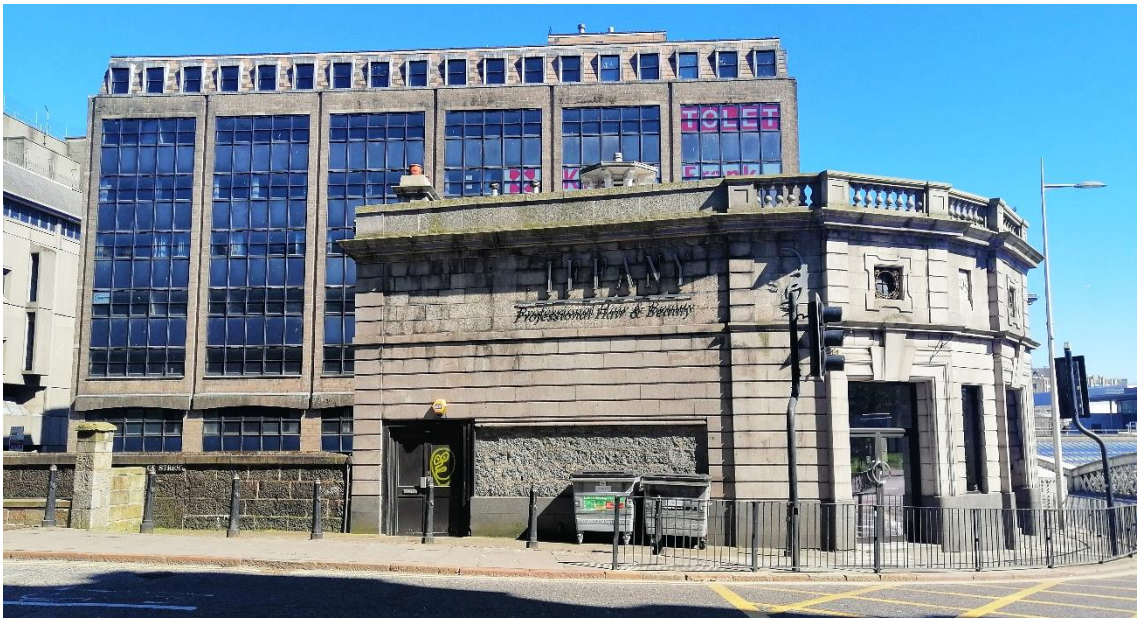
The flourishing of the port and trade, thanks to successive development plans, coupled with the rise of granite exports inside and outside the country (which would be worth the city the nickname "Granite City" or "Grey City" and would become emblematic material of its architecture), and a population of about 27,000 inhabitants in the early nineteenth century that kept growing (Hamish Fraser y Howard Lee, 2000) highlighted the need to undertake serious changes that would give Aberdeen the appearance of a major business capital and facilitate its orderly expansion. To this end, one of the first projects that took place was the layout of what would be its main street, Union Street, as a vertebral artery of the urban centre responding to its topographical slopes, while introducing the architectural style and scale that would dominate the city thereafter. This project, which began in 1794 and lasted approximately until 1840, meant that the area of The Green remains at least two floors below the new street, for which several alleys and stairs were drawn to link this area with the urban centre, although the connection between the two would never be so direct. This project can be seen on John Smith's 1810 map, in which in addition to the layout of the new main road is an undefined proposal, New Street, to which would respond the future Market Street a block away (see Annex 5.4), as can be seen see by taking take Shiprow as a reference. In this plan, with the letters R and S, Trinity Hall and the "Trinity Chapel of Ease" can be identified, which would be replaced by the current Trinity Church and Catholic Apostholic Church with the new layout. Areas marked in red south of these buildings were in the proposal phase, but this would never be completed, being replaced instead by the current Guild Street.

However, The Green was also about to transform in the face of the new century. The extension of Union Street to the west required the construction of a bridge according to the new image of the city that surpassed the Denburn, for which numerous shanty towns and deficit buildings were expropriated and replaced with more modern and healthier ones. In 1840 the southern end of the neighbourhood, Guild Street saw the light and, between 1840 and 1842, one of the city's star architects and largely responsible for its current aesthetic, Archibald Simpson, was tasked with projecting Market Street, the main connection between Union Street and the Banks of the Dee, as well as other minor roads such as Exchange Street and some of Aberdeen's most iconic buildings, including the New Market, in the same period, or the Mechanic's Institute (1845) (Hamish Fraser & Howard Lee, 2000). Between 1870 and 1879 Market Street was extended, which with the construction of the Victoria Bridge in 1881 would become one of the exit routes of the city and connection with Torry, a small village on the outskirts that became one more expanding neighbourhood in 1891.

New Market façade from The Green (Own elaboration)

For a long time, one of the most characteristic buildings of The Green and its nerve centre was its market. The idea of building a steady structure had been going on since the early 19th century, with successive foundations and relocations of livestock and fish markets. Both were economically attractive but always annoying to neighbours. In 1839 the Aberdeen Market Company was founded and between 1840 and 1842 Archibald Simpson was commissioned to project the New Market, an elegant building with basilical floor

plan, semicircular western end in the shape of an apse and main façade with giant Doric columns, which would give The Green Square its current configuration.



Old ticket office in Joint Station, Bridge St (Own elaboration)

The other major milestone in The Green in the 19th century would be the arrival of the railway. In 1850 The Aberdeen Railway (ART) connected the city from its southern end, while the Great North of Scotland Railway was introduced to the north between 1852 and 1854, but both did not converge. TAR advanced in 1854 to Guild Street, but it was not until 1867 that both lines would connect through the Denburn Valley, now Denburn Road, at the new Joint Station at the west end of Guild Street, making The Green a junction point for the harbor, railroad, and union street. This timely coincidence transformed what was once a neighbourhood of humble housing and factories into a business area par excellence, and a number of new office and hotel buildings were erected in a short time, to which were added show buildings such as Her Majesty's Opera House (now Tivoli Theatre), Palace Theatre (today Bridge Place), churches of different creeds, the City of Glasgow Bank and the Post Office (present-day casino). The appearance of the city at the end of the century can be seen in the period plans, such as that made by Andrew Gibb & Co in 1897, in which the current plot is perfectly recognizable, except for the surroundings of the train tracks (see Annex 5.5).

The World Wars ended this stage of progress. During World War II the city was one of many British populations bombed by the Luftwaffe, with industrial and port areas hardest hit. The new architectural currents were developed for the reconstruction of Europe also reached Aberdeen and, although their damage was more punctual, it joined the wave of urban innovation. In 1952 the *The Granite City* plan was published, commissioned by the English firm, R. Dobson Chapman & Charles Riley, which introduced the concepts of zoning, traffic and modernity, and advocated the demolition of entire blocks on Union Street, Castlegate and other iconic areas that supposedly hindered road traffic (since new cities were designed for cars) and were also insufficient to house the large commercial facilities that related to the modern city, displacing residential or educational uses away from the city centre. Marischal College, Castlegate and the City Council were put into question, but respected; not so numerous central blocks that were replaced by buildings of enormous proportions more characteristic of the time (Brogden, 2016)

Atholl House (from Guild St) and New Market (from Market St); the building on the right is the last vestige of the original arcaded gallery by Archibald Simpson (Own elaboration)

Trade was seriously resented, especially the export of fish, preserves and granite, although this was also an opportunity for the modernization and transformation of the economy in the city (Hamish Fraser & Howard Lee, 2000). Activities and buildings related to retail, tourism and oil, the port's new source of wealth from the 1960s on, thrived. Between 1963 and 1964, a group of historic Union Street buildings above Denburn Road were

demolished to erect Trinity Centre Mall instead; and in 1971, the majestic New Market, which had been rebuilt after a fire in 1882, was demolished and replaced by the British Home Stores (BHS) warehouse building, which wanted to maximize the block space while maintaining its exterior dimensions. The company closed in 2016 and the building returned to its previous use of market and restoration, but there is a plan to demolish it and replace it with a tower of offices and restaurants. A similar operation arises in the area that today occupies the Atholl House office building, for which there is also a demolition project.

6.5 Architectural context

"Aberdeen is old and it has been fortunate not to be destroyed by hostile armies (...) It has been constructed out of the most durable of materials, and is has not stinted itself foolishly by building cheap (...) Whatever was the fashion in whatever hot-spot, there was an Aberdonian to note it, and sometimes to bring it back home, where occasionally he was able to convince his neighbours to adopt it. Although it has always been remote it has never been ignorant of current thinking, nor provincial in applying it (...)" (Brogden, 2016, p. 16)

Geographical distance to the great cities of the continent, as well as the cultural and historical context that marked the development of the city, were decisive for the definition of the different styles and typologies that can be found today in Aberdeen, as well as for the creation of the urban image that is characteristic of it. However, this does not mean that the architectural currents that were happening in the rest of the world did not leave their mark, given the importance of Aberdeen as a commercial port and the exchange of ideas that this activity entails. Many of the buildings were erected during the 19th and early 20th centuries, so the stamp is that of a typically 1800s city, but with particularities and localisms that should be considered for a more precise and individualized study.

There is very little documentation regarding the appearance of the city before the 15th century. It should be noted in this regard that traditional Scottish law based property business on the possession or lease of the land from nobles to vassals (later from owners to tenants in general), being the ultimate property of the Crown, and taking as the object

of the transfer the land itself, without the buildings or structures found therein. Therefore, the preserved documents that record these land exchanges (called *sasines*) contain few descriptions of the buildings, giving more importance to the state of the plot ("empty", "disused", "in a state of abandonment"), to their dimensions, limits, location and orientation, and to the persons involved in the exchange. It is easier to know therefore who owned a land based on documents than who actually lived there or what activities took place (Cameron & Stones, 2003)

However, it is known that the most prestigious constructions, those linked to the nobility or the Church (Castlegate and religious centres) used stone and more advanced techniques; the remains of the Carmelite monastery indicate that, as early as the late 13th century, stone from local quarries, specifically Angus and Cowie Harbour, was used in its construction. On the contrary, it is likely that private buildings and dwellings were made of wood, especially considering that, until the 15th century, there was the practice of punishing certain crimes by ordering the downing of the houses of the condemned, a practice that fell into disuse between the 15th and 16th centuries and was followed by the proliferation of houses built in more durable materials (Cameron & Stones, 2003). The environment was mainly rural, with houses with orchards and gardens alternating with the farmland of monasteries (Dennison & Stones, 1997). After the 17th century James Gordon attested that there were already houses of 3 or 4 floors (Brogden, 2016); and Daniel Defoe, in his early 18th century letters, points out that slate ceilings and guillotine windows were frequent (Defoe, 1927). By then, industries, mills and workshops had already settled in the urban landscape.

A visit by James V to Chambord Palace in 1530 meant the arrival of a new typology *called tenement,* consisting of a central stairwell around which the rooms were distributed on each floor. While the ground floor was for public or commercial use, the upper floors were residential, and since the rooms were not consecutive, they could be rented individually or in group, with the staircase acting as a distributor shared by all the neighbours. The model was first introduced in Stirling by the monarch and quickly spread across the north of Scotland.

The Great Fire of London in 1666 brought new regulations for urban buildings, and the tenement typology was refined and standardized. The rooms of these homes in Aberdeen are significantly smaller than in other cities. In Scotland during this period, gardens and

balconies did not predominate, greatly polarizing public and private life. The most common grouping of tenement from the 18th century on, which arrives in Aberdeen in the mid-19th century, is two or three dwellings per floor (Brogden, 2016).

From the 1860s onwards, the tenement block had evolved to become perfectly recognizable from the outside, constituting the par excellence typology of The Green's residential buildings (although there are examples of single-family homes as well). The type of home could consist of a single room up to a main living room and one or two bedrooms. The design was quite restrained, with a front door (sometimes off-centre) and simple windows. The proliferation of cottage typology means that sometimes houses included a front garden, but this is not the case for consolidated central areas such as The Green, where spatial possibilities and their more urban character prevent it. The characteristic decoration in Aberdeen was a tympany over the entrance as sole ornament. Over time more attention is paid to the design of the facade, seeking its symmetry and adding elements such as bay windows that will provide aesthetic value and that become fixed since 1880 (Brogden, 2016). The material par excellence in The Green, as could not be otherwise, is granite, although we can find remarkable buildings in other materials such as the ticket office of the old Joint Station, made of Northumbria sandstone, yet colour uniformity with the characteristic gray of the city is the chromatic criteria.

Iconic buildings (public buildings, hotels, banks, larger promotions, etc.) were more subject to the fashions of the time. Among the predominant currents the Neoclassicism encouraged by architects such as Archibald Simpson or John Smith became an image of the city during the 19th century: a style of simple, austere and elegant lines that evoked Greek and Egyptian architecture with classic elements such as Doric columns. His greatest exponent in The Green was the no longer existing New Market, as well as the arcaded gallery around him, of which only the section corresponding to Market Street 6 is preserved but can also be seen in buildings such as the former National Security Savings Bank (Exchange Street 23), the buildings at 23-25 and 27-29 Crown Street, or the houses between 4 and 7 Crown Terrace.

23-25 Crown St; 4-7 Crown Terrace (Own elaboration)

During this same century several buildings were also designed in Eclectic style, both Gothic-inspired (of which the Scottish Baronial style is an example), especially Italian Gothic, and Renaissance and Classical, and all intermediate combinations. The first group may include the Catholic Apostholic Church or Trinity Church, the Tivoli Theatre facade, St Magnus Court Hotel, Carmelite Hotel or Guild Street 78 (former headquarters of Great North of Scotland C^{o}); as for the second, the Mechanic's Institute or the Victoria Buildings are some notable examples (Sharples, Walker & Woodworth, 2016).

78 and 20-24 Guild St (St Magnus Court Hotel) (Own elaboration)

From the 20th century it is worth highlighting some examples of Art Deco such as the facade of the Douglas Hotel or the building on the corner of Market Street and Union Street (no. 2 and 4), although these contain specific elements that, in a broader sense, stylistically respect the lines of the adjoining buildings of previous eras.

Finally, large post-war public buildings are remarkable, which, while shocking by their modernity amid an eminently Georgian and Victorian environment, are examples of the architecture of their time, and their chromatism and austere design somehow goes in line with neighbouring ones. For example, the modern Market, Atholl House, Bridge Street 9 or Market Street 9 and 11, with geometric paths, simple orthogonal lines and lack of decoration that exemplify the architecture of the last century.

43-45 (Douglas Hotel) and 2-4 Market St (Own elaboration)

6.6 Procedure

As a support for the study of the area and subsequent data dump, a plan was developed in AutoCad containing the different plots and properties. For this purpose, the one provided by the EDINA database and maps, managed by the University of Edinburgh and whose consultation is available through the host university, was used as a base plan, which was modified and adapted comparing the planimetry from the Historic Environment Scotland website, Google Earth and direct observation. While some differences were noticed between what some databases and others considered "a building" (since some have been subdivided into smaller properties or, on the contrary, have been formed by the addition of several smaller ones), the criterion of considering a building or plot to each autonomous architectural unit, regardless of the internal or property divisions subsequently carried out, was chosen. With this principle, the homes in numbers 4 to 7 of Crown Terrace have been considered separately, despite having probably been projected together, while Victoria Buildings has been considered a single property, and Baptist Church and its hall have been considered two independent elements. This resulted in 98 case studies for The Green area, which were then divided into 10 groups for their organization (see Annex 3.2).

During this phase of documentation, the information available for all case studies was also collected individually, with unequal results, since some buildings, because of their relevance, were mentioned in various sources and others had no trace. Within individualized folders for each building, the heritage sheet of Historic Environment of Scotland, in the case of the listed ones, as well as the period photographs and mentions in bibliographic sources when available, were copied. Adding applications and formalities such as opening permits, renovation works, changes in use, modifications to distributions or facades that appeared on the Aberdeen City Council website, fairly updated plans were obtained from many buildings.

After the documentation phase, direct observation determined the correspondence of the plans with the current state of each building and carried out a data collection, with photographic support and notes and schematics as a record of information on relevant aspects of each case.

The information collected was focused on the analysis tool for each building individually by applying the guidance values of the guide developed for this purpose that assigns different figures to each trait or aspect analyzed. Other data of interest were recorded for each building such as the date of construction and its architect if known (for which the Dictionary of Scottish Architects database was particularly useful), the protection degree, the use or uses present therein and the degree of occupation at the time of study. All of this data and the resulting figures were summarized in a general table that was subsequently used to draw plans with colour gradients for each indicator that facilitated the visualization of the results and possible conclusions.

In addition to the three types of indicators already developed (general, specific and unitary), the study of the neighbourhood from its origins, the on-site visits and testimonies of its own neighbours highlighted a problem that has become endemic (that is, a spiral of progressive abandonment by both the steady inhabitants and visitors) and its consequent urban and, ultimately, heritage deterioration.

The threat this poses to the historical and architectural richness of the neighbourhood, which draws more attention for it being a central area in an important city, suggests the need to focus the analysis with particular emphasis on these issues through an element

that was mentioned in previous chapters, but had not yet been implemented: special indicators.

Special indicators differ from the previous three in that, while the latter are common for all the heritage assets on which the tool is applied, the special ones are proposed exclusively for buildings within certain groups that, for different reasons, require emphasis on one or more issues affecting it in a particular way. In such a case, the data sheets for all buildings within that area shall include a section to be filled in simultaneously and shall also be collected in the general database to study them collectively.

In the case of The Green, these issues related to the degradation of the neighbourhood have been addressed from the point of view of urban ordinances that regulate the exterior appearance of buildings through the maintenance of their aesthetic, constructive and historical values. The reference document in this regard is *the Supplementary Guidance 2017*, the approximate equivalent of our Aesthetic Ordinances, in which the Aberdeen City Council sets out the guidelines to be followed to maintain the quality of urban space. They address issues such as exterior materials, design, colours and materiality of carpentry, with special emphasis on storefronts; the design and arrangement of elements such as posters, labels or flags; the need to restore and leave to view the elements of heritage value, etc. The list is extensive, and the criteria and instructions clear and detailed. Given the inability to address them all, those that are most frequently breached or that further condition the overall appearance of the building have been identified. For this case, they have been included as a check box where to mark deficiencies that were most strikingly repeated, either in breach of specific regulations or, in accordance with the *Union Street Conservation Appraisal 2007* criterion, "relatively minor alterations to buildings in conservation areas, which can cumulatively lead to the erosion of character and appearance " (p. 38). A section has also been included to verify the existence or not of lighting in the form of streetlights (whether of the own building or municipal) since, among the comments on the areas of improvement not only of the neighbourhood, but of the city, the absence of light from certain hours makes some areas inhospitable.

According to this, the special indicators that have been applied in The Green's analysis are:

A. Commercial premises

A.A Existence of overlaid signage

A.B Blinded Showcases

A.C Inadequacy of carpentry (colours or materials contrary to the norm)

B. Façade installations

B.A Wiring

B.B Drains

B.C Antennas

B.D Ventilation ducts

C. Openings in tall plants (windows)

C.A Inadequacy of carpentry (colours or materials contrary to the norm)

C.B Uneven design

C.C Vents on the facade

D. Lighting

D.A Own

D.B Public

E. Façade maintenance

E.A Broken or in poor condition items

E.B Cleaning

6.7 Sheets and graphs: elaboration and results

6.7.1 Starting data

The first and most immediate results are those that refer to the dates and authors of the buildings. It should be noted in this regard that only those 58 that have been confirmed based on the protected building sheets, as well as on bibliographic sources, have been considered for this part of the study, and of many of them this information is not known, although it is logical to assume, knowing the construction phases of the neighbourhood, which will go in line with the others.

The *Construction Dates* plan (see Annex 3.3) shows us the time slots on which the known-dating buildings were built, and although it is not uniform, some conclusions can be drawn. The period of greatest building activity was the 19th century, and within it, the period between 1840 and 1900, which concentrates 33 of the 58 buildings with known date. By then Union Street had already been completed, and in its early years (between 1840 and 1860) with the creation of Market Street, Guild Street and Bridge Street, as well as the construction of the New Market, the arrival of the train lines and their definitive union at Joint Station. This was one of the most decisive periods for the configuration of The Green, and the large number of buildings built in such a short time gives us an idea of the economic and social relevance of these works to the city. More specifically, it is possible to distinguish a concentration of buildings from 1800-1820 aligned in Union Street, between Market Street and Trinity Centre, probably corresponding to the earliest stage of layout of the main street; after the interruption of the shopping centre, there's another group of buildings, from the immediately later period from 1820-1840. The next group of contemporary buildings is located along Market Street, which was created between 1840 and 1842 and did not take long to fill with buildings; from this same time date many of the buildings in Crown Terrace. The next recognizable stage is located at the eastern end of Guild Street, between Market Street and Stirling Street. The layout of Bridge Street (1865-1867) and the construction of the now non-existent Joint Station (1867) to join the train tracks may have encouraged the development of the west end of Guild Street and Bridge Street itself, which happened mostly between 1880 and 1900. Reflecting the age of the properties in a plan not only allows to see the main stages of development of the neighbourhood, but can also help to date approximately some whose

exact dates are unknown based on those of their surroundings, as in some examples at the Imperial Place or Crown Terrace area.

19 Exchange St (Own elaboration)

As the historical evolution of this area suggested, those buildings whose authors are known reach high values for the indicator *7.1 Authorship* (see Anex 3.4), with an average value of 78. This means that not only were they designed by prestigious architects, but also that these buildings were works of some importance in their careers. The most prolific were Robert Gordon Wilson Sr and Alexander Ellis, separately and together, with 6 and 5 buildings attributed respectively; followed by James Souttar, with 3 buildings and Alexander Marshall Mackenzie, with 2 buildings with Marshall & Partners and his son Alexander George Robertson Mackenzie. To this must be added the works attributed to Archibald Simpson, of which two survive (not counting the market) as well as the layouts of the streets that were also his work (Market Street, Exchange Street, etc.) and make him one of the most active around The Green. The fact that, according to the Dictionary of Scottish Architects, many of the architects who intervened in this area did so at an advanced age, with a reputation that preceded them, gives us an idea of the importance attached to this business area, in which authors of accredited experience were chosen.

Finally, in the *Protection Levels* (see Annex 3.5) plan we can check which buildings are considered *Listed buildings* for Historic Environment Scotland. Although a large number

of them are subject to some form of protection in view of their heritage value, it is striking that none of the four churches are protected (since despite the alterations they have been subjected to, mainly those at Guild Street, they retain elements of interest that would well be worth preserving), as well as an important part of the Market Street complex, or the residential buildings around Exchange Street and Imperial Place; neither do the block located at 56-64 Bridge Street, the Mechanic's Institute or Market Street 6 (both attributed to Archibald Simpson) or Union Street 57-65 to name a few. It should be noted that none of the large buildings built during the 20th century (New Market, Atholl House, Bridge Street 9, etc.) are protected either, and that only one building of the whole set, Tivoli Theatre, receives the maximum level, C, with A and B as the most frequent.

34-48 Guild St (Tivoli Theatre) and 57-65 Union St (Own elaboration)

6.7.2 General and specific indicators

Indicator *1. General condition* is not surprising: the value of these properties lies not in their quality of ruin, but in fact they are buildings with acceptable maintenance levels (with an average of 85) thanks to the fact that they have been used almost uninterruptedly since their construction. Its relative proximity in time to the present day, and with current standards of functionality and habitability, means that 2. *Integrity over time* also reaches

especially high values, with an average of 84 for the whole. This means that the *2.1 Temporary unit of buildings* is quite high for the group, since the adaptations that have been required for their use did not alter them significantly, being more adaptations in electrical, plumbing or insulation installations whose character is more punctual and discreet if we consider the image of the whole; and therefore, and by the prevalence of certain typologies in the area, the *2.3 Knowledge of the original state* for many of the buildings is quite high as well.

3. Constructive Originality remains at intermediate levels, as the exterior elements that condition the image of the set were maintained over time, as well as the structures, which were understood to be altered only in cases where the plans found of prior and present state did not coincide, or this could be clearly appreciated from the outside. These levels correspond to high values in *Structure, Roofs* and *Vertical Walls*, with averages of 95, 91 and 88 respectively, and intermediate in *Coatings* and *Pavements*, which, although maintained in the outer areas, are likely to have been modified inside. The values that lower the average are those related to *Carpentry* and *Facilities*, since only the most recent buildings can meet the current demands of habitability, health and safety. However, most pre-existing ones have been forced to install new elements, which is seen in contemporary materials and pieces, as well as in modern glazing and mechanisms for carpentry, although styles and designs generally respect the originals.

The 4. *Typological Integrity* indicator (see Annex 3.6) has an average value of 47, a product of the unequal values of the specific indicators it includes, although several buildings can be found that constitute representative examples of their typology and reach higher values, an aspect normally associated with both the continuity of the activity they carried out and the way in which it has been performed since then, at least from the point of view of architecture. Among them are buildings for collective events of different kinds, such as theatres or churches. The maximum value is achieved by Tivoli Theatre, followed by Bridge Place and the Methodist and Baptist Churches as the original activity of the building is currently carried out in a similar way. Next to them, some hotels, whose function, with some updates, keeps them relatively unchanged: the Royal Hotel (Bath Street 1-3), St Magnus Court Hotel (Guild Street 20-24), Carmelite Hotel and Douglas Hotel. Also noteworthy is the historic pub on Hadden Street 13. The highest values, with an average of 81, correspond to the specific indicator *4.3 Distribution*, which in relation to that of *4.2 Typology*, with an average of 49, means that while the way in which the use

that developed in them has changed over time and has meant technical or comfort modifications, they have not significantly affected the distribution in plan, which still serves similar functionality criteria, which makes buildings at The Green fine examples of the typology of its time.

Being an emblematic urban complex, one of the most relevant aspects is probably the *5. Integration in the whole*, which gives us an idea of the group character, or cohesion, that exists between the pieces, beyond the individual value of each of them. While the average of this general indicator is intermediate (44 for the whole set, and relatively uniform by zones), this is due to very low figures in the 5.1 *Importance as a summmation*, which is logical when each is built autonomously, versus a very high *5.2 Value within the set* (see Annex 3.7), which reaches its maximum averages in the Exchange Street (90), The Green and Hadden Street (89) groups. These values point to these groups as the most cohesive, highlighting the role that each piece plays in the total. In opposition, the lowest group average is that of the Denburn Road area (71), which is dragged down by the Trinity Centre's breakdown of scale and style, with the lowest values of its group in this area. It is also worth noting the low value that the Trinity Church building receives on Guild Street 12-16, which, despite its advantaged location and high values in key indicators such as *2. Integrity in Time* and importance as an exponent of a 7.3 *Period*, is abandoned, altered without criteria and in lousy state of maintenance, to the point of weighing on an area that works well as a whole.

The conservation of the environment through time and the role of the neighbourhood in city life are recorded in the *6. Context* indicator, which unsurprisingly reaches high values in three of the specific indicators but low in *6.4 Social Integration* (see Annex 3.8), with an average of 16 for an area close to the centre that only lift the shopping centre, the market and major hotels, which represent the main elements of interaction with non-residents, but penalize the buildings around in the case of an equipment like the Trinity Centre. This can be seen at the plan corresponding to the *6.1 Immediate Environment* (see Annex 3.9), where the modifications involved in the introduction of large-scale modern buildings in an environment of heritage value benefited newcomers but harmed preexisting ones. Therefore, the *Context* remains at an acceptable value (72 on average for the whole set) but with room for improvement if it were possible to adapt the relationship of users with this area of the city through the dissemination of its activities and values as well as by the footprint on the urban scale of the most modern facilities.

The results within the scope of *7. Historical Interest* are very heterogeneous because some buildings have known authors and circumstances, which raises their score. As explained above, in the case of those who are, the values for 7.1 *Authorship* are quite high, which is due both to the relevance of the architects and to the notoriety of the buildings here made within their professional career. The values referred to their importance as scenarios of any *7.2 Historic Milestone* are quite small, since most of these buildings do not contain noteworthy chapters, concentrating those that exist essentially in the leisure or cultural centres (Bridge Place and Tivoli Theatre) as well as some of the Bridge Street buildings. On the contrary, the highest and most homogeneous values are found in the *7.3 Period* indicator (see Annex 3.10), which tells us that the historical value of this study area lies not so much in the importance of the events here, but rather that in it being a set of buildings representative of a historical period relevant to the history of the city and, to a lesser extent, in the concentration of works by prestigious architects. Of course, this area would increase its average value and, therefore, its weight in the character of the neighbourhood if the attribution of more buildings to author could be checked.

The last indicator would correspond to *8. Functionality* and, while it yields an acceptable average value of 67 for the set and fairly uniform between groups, it is clear that those that achieve higher results are the ones with large modern equipment in operation and exceed that figure with an average value of 69: the pair of buildings on the block of Trinity Centre (the mall itself, grouped with Denburn Road, and Bridge Street 9 on the corner), and the market on Market Street. The most heterogeneous map is that *of 8.1 Current Function* due to the influence of both the occupation or not of the building and its correspondence with the activities it once carried out. It also shows inequalities in this regard that of *8.2 Facilities* (see Annex 3.11), as it highlights the ability of buildings to adapt to current activities, with other levels of technical demand, safety, accessibility, and so on. The highest average score corresponds to this indicator, with results between the different groups ranging from 74 to 82, which corresponds to the maintenance of typologies and activities that have generally taken place in the neighbourhood, and the relatively few "lifetime changes" that buildings have undergone. If we exclude the most modern buildings, which were built to respond practically to the parameters we manage today, the highest values correspond to those in which activities that have hardly changed to this day, except in specific details or adaptations, are carried out: the event rooms, the churches and many of the hotels. As for *8.3 Spatial possibilities* (see Annex 3.12) the

values are intermediate (58 on average for the whole set) and generally uniform. This matches with plant dimensions assimilated in most cases to homes or small shops and hotels and product of an urban layout that was later filled with buildings and not the other way around, and in which it sought to optimize the yield of the land available, except in cases such as that of the market, which was practically drawn to order the surrounding space. Despite this, the resulting parts have sufficient and suitable dimensions for the use currently given to them and the blocks are large enough to accommodate even more demanding ones by joining individual elements, although this would have obvious consequences on the typological and constructive values of existing buildings.

As a synthesis, we can visualize the average of each indicator for the whole set using the same chart model that has been used in previous chapters for the corresponding values of each building (the same could be done for the averages of each of the ten zones) (see Annex 3.13). The representation of average results for different groups, ranging from streets and specific areas to entire neighbourhoods, can be useful for comparing them from one area of the city to another, and detecting strengths or aspects with room for improvement in relation to other groups that are considered successful or simply can be studied. The usefulness of these average values as conclusions of an analysis will be seen later by taking unit indicators as an example.

6.7.3 Unit indicators

In addition to the general and specific indicators, which quantify the values of the building in certain aspects, and the special ones, which provide extra information adapted to the circumstances of each case, the introduction of the pieces in the study tool offers one more group of meters: the unit indicators, expressed in the form of a polar graph.

The objective of these indicators is to condense into a single graph five fundamental aspects to take into account in the characterization of a heritage piece (*State of conservation, Architectural relevance, Relationship with the environment, Potential for use* and *Functional adequacy).* Its value lies not so much in the figure that each indicator expresses, but in the ratio between the five, and the balances and slopes it presents, which gives us an idea of which aspects have weight in the character of the piece, which represent strengths or have room for improvement in relation to the others.

In the resulting polar graph, by joining these five values, we get a polygonal shape that reflects these proportions, and that is characteristic of each building, as if it were its portrait. Just as the results of the indicators are individual to each building, but finding the average of everyone in an area gives us an idea of the overall trend, the average unit indicators can also give us a portrait of what we might consider the model building of that set, the generic example of what would be an average building and that, although it is not similar to each and every individual case, can be representative of the situation of the majority, since as we have seen, even if there are disparities and exceptions, the figures usually have similar values.

To this end, the average of these unit indicators for The Green has been calculated, obtaining the characteristic graph of the model building (see Annex 3.14). This image of what would be a representative building of The Green's surroundings can be compared to the image of other type buildings corresponding to other groupings, to identify similarities and differences, in this case based on location; but we could also get the type of image of a certain typology, time or place, intervention or use, and use it as a study tool. In this case, the same calculation has been made with the group studied in the previous chapter, the buildings of the Plaza Espíritu Santo in Las Palmas de Gran Canaria (excluding the fountain) and the image and characteristic values of a model building belonging to this complex have been obtained. Although the display from Espíritu Santo should have been wider to be truly representative, comparable to that of The Green, it has also been done to exemplify the process.

Looking at the two graphs, it becomes clear that the shape of the polygons is very similar, although it changes in size, with the values of the Espíritu Santo, being these greater than the ones of The Green, but essentially maintaining its proportion. These higher values respond, among other reasons, to the fact that the group of Espíritu Santo, within the neighbourhood of Vegueta, has been subjected to more conscientious protection for being within the historic city and part of a heritage group, in addition to the fact that its buildings, all residential except the hermitage, have changed very little in terms of their activity, and the fact that it is a much smaller group that excludes the variety of situations that we can see in The Green.

Despite this, the resulting polygon of both model buildings is clearly similar in shape, indicating a similar proportion between the different aspects that condition it and that,

although it would need to be contrasted with the polygons for the model buildings from many other sets, they could broadly identify the main characteristics of the average building of an urban historical complex of recent centuries. In both charts we can see that the dominant indicator is that of *Relationship with the Environment* (E), which tilts the polygon in this direction, as it could not be otherwise in the case of buildings whose most outstanding virtue is being members of an emblematic set. On the contrary, the smallest in both is the *Potential of Use* (P), something understandable in the case of constructions whose value lies not so much in their usefulness as in their heritage value. The intermediate values appear in different order, although in both cases they are very balanced with each other's quantities with intermediate values, which corresponds to a relative and similar weight in the total image. It should be noted that among these intermediate values is the *Architectural Relevance* (A), which does not mean a discredit to their design or constructive quality; it simply reflects us that the value of these pieces, as part of an ensemble, is not so much that they are exceptional buildings individually, but rather in the coherence and cohesion of the group they form and thus gives rise to an urban passage of extraordinary value when read as a whole.

6.7.4 Special indicators

Knowing more about the neighbourhood and the type of buildings, as well as the urban norms that regulate it, it was chosen to add some specific aspects related to its use and conservation as well as its adaptation to some of the municipal ordinances that most influence the maintenance of its heritage values to the general issues of the tool. These indicators allow for individualization of the study for the needs or situation of a certain historical set, which enables an objective check on what weight have specific issues that the tool, being more general, does not contemplate in the case at hand, its distribution in the neighbourhood, and if these are individual or chronic problems that may require a strategy at the collective level.

In this sense it can be noted that, of all the buildings and all the deficiencies that have been analyzed, The Green percentage of non-compliance is 44%, which is exceptionally high. Although these figures reflect areas with different realities depending on the number of buildings that compose them, the highest percentages of incidents are found precisely

in those with the greatest number of individual elements, which makes them representative of the general situation. These are found on Windmill Brae (61%), followed by Market Street (49%), Hadden Street (46%) and Bridge Street (44%). The lowest fraction is on Exchange Street, with 33%.

More specifically, the indicator with the highest incidence value corresponds *to D.A. Own lighting,* which 72% of buildings lack. Although this is not an infringement of the rule itself, the fact that the other indicator with which it interacts, *D.B. Public lighting reaches* 56% incidence indicates that a large number of buildings of The Green do not have lighting of any kind, which adversely affects the perception of public space and, in the case of heritage, the appreciation and value of its elements. The darkest areas are Crown Street (80% and 100% respectively in both indicators), Crown Terrace (89% and 89%), Exchange Street (88% and 50%) and Guild Street (56% and 100%), which give evidence that this affects major and secondary streets alike. The *D. Lighting* plan (see Annex 3.15) shows how many buildings have lighting of just one type or none.

As for alterations in the building, the most common is the B.A. regarding the presence of *Wiring* on facades, which affects 68% of the buildings and reaches 100% on Hadden Street and Windmill Brae and 83% on Bridge Street. As can be seen in plan *B. Installations on façade* (see Annex 3.16) many buildings have deficiencies with at least one to two of their facilities placed on the facade which don't consider the image of the whole. Only 20 buildings of the 98 studied do not have visible installations or disharmonized with the facade.

The following highest indicator corresponds to the violations of the *Supplementary Guidance: The repair and replacement of windows and doors* and *Shops and signs*, specifically referring to the premises, which in Aberdeen have their own guide as there are still many originals that are considered a characteristic element of traditional local architecture. The most repeated deficiency is A.C., which contemplates the installation of carpentry that, because of its materiality, design and colours, does not respect municipal regulations. 63% of buildings are in breach of this aspect (which is noteworthy given that this percentage is for the total of buildings, not just those with shops, in which case the figure would be even higher). It is 100% in Windmill Brae, 88% on Market Street, 80% on Crown Street and 72% on The Green. The following noticeable deficiency is A.A. concerning overlaid signage on other elements of the facade, which is not permitted under

Chapter *3.1 Principles for New and Replacement Shopfronts.* Incidents in this regard affect 59% of properties, including 100% Windmill Brae, 94% of Market Street and 83% of Bridge Street. In plan *A. Commercial Premises* (see Annex 3.17) the incidence of these three issues can be seen in the neighbourhood, reporting two in most of the buildings analyzed. This situation is due to various issues of the area, as highlighted by the *Union Street Conservation Appraisal 2007* in section 3.*10 Negative features / Inappropriate shopfronts and signage,* according to which there has been a trend since the last century "where sub-fascia signs are added to the shopfront, where the ceiling height inside the building may have been lowered, or box signs, often internally illuminated are superimposed across the shopfront obliterating original fascias and pilasters".

The last special indicator to be highlighted is the *E.B Cleaning,* which points out the buildings whose state of maintenance in terms of the hygiene of the facades has a margin of improvement. While it is understood that, in specially rolled transit areas, some accumulation of sediments is to be expected, those buildings have been marked in which it is particularly noticeable and is not only detrimental to the aesthetic and landscape values of the whole, but a potential threat to the integrity of the building's materials. The *Supplementary Guidance: Stone cleaning* nevertheless warns of the need to proceed cautiously when it comes to cleaning buildings with granite facades, and the *Union Street Conservation Appraisal 2007,* in chapter *5.4 Supplementary planning guidance/ Stone Cleaning* states that while the City Council supports cleaning granite buildings, " the cleaning of a single building within a group or terrace, will be resisted unless all the buildings in the block are to be cleaned at the same time and by the same method ". However, the fact that most buildings in the area are not part of groups, but independent elements, and the state of deterioration or poor maintenance in which they are, suggests that postponed cleanings are not the most common case, and that many of them could undertake this task without technical or urban obstacles. This situation, which would affect 52% of all buildings, reaches 71% on Market Street, 67% on Bridge Street, 56% on The Green, 50% on Hadden Street and Crown Street and 44% on Guild Street and Crown Terrace. Plan *E. Façade maintenace* (see Annex 3.18) reflects those buildings whose maintenance still has room for improvement for the two indicators analyzed.

6.7.5 Exclusion processes The Green

However, non-compliance with the rules does not in itself explain the abandonment of which the neighbourhood is subject, motivated inter alia by the deterioration of the urban space, which creates a vicious circle: the march of steady inhabitants, that is, residential use and small commerce (more likely to worry about the quality of the neighbourhood in which they live and to claim compliance with urban regulations) leaves countless buildings and premises empty, so prices fall and attract lower budget and investment economic activities; these activities, in premises that do not care about the architectural or aesthetic quality or heritage value of the buildings (since they cannot be considered steady inhabitants of the neighbourhood, nor do they necessarily depend on them for their work) in turn reduce the architectural quality of the environment, which receives fewer neighbours and visitors and attracts activities that, because of low prices, by not relying on proximity, further impair the environment in which they are installed, with the consequent damage to heritage buildings and to the image and activity of the neighbourhood in general. Although this phenomenon would be more in the fields of economics and social sciences, this study verifies its consequences on the built heritage.

The footprint of certain economic activities considered harmful to urban space and its regulation is not new in Aberdeen; in *the Union Street Conservation Area Appraisal* 2007, section *3.10 Negative features* stands out as one of the aspects that contribute to the deterioration of the heritage environment *Proliferation of Non retail uses*, identifying as retail what in Spanish could translate as 'retail and proximity trade'[59]: "The west end of Union Street in particular has developed as an area of mixed activity, which has seen a rise in the number of entertainment premises and food outlets. There has been a general loss of Class 1 (retail) uses at ground floor level, which has contributed to a decline in the appearance of some buildings and areas. Whilst there may be thriving areas of activity at

[59] The Aberdeen City Council, on its website, refers to the definition of these uses on the the *Town and Country Planning (Use Classes) (Scotland) Order 1997*, in its section *Schedule*, where Class 1 (Trades) includes: " Use– (a)for the retail sale of goods other than hot food; (b)as a post office; (c)for the sale of tickets; (d)as a travel agency; (e)for the sale of cold food for consumption off the premises; (f)for hairdressing; (g)for the direction of funerals; (h)for the display of goods for sale; (i) for the hiring out of domestic or personal goods or articles; (j) as a launderette or dry cleaners; or (k)for the reception of goods to be washed, cleaned or repaired; where the sale, display or service is principally to visiting members of the public.."

night, they can appear somewhat shabby during the day". In The Green area, this situation can be checked on the *Non-Local Activity* plan (see Annex 3.19), where the main uses not belonging to Class 1, which contribute to this inhospitable image of the neighbourhood during the day have been reflected: takeaway and nightlife venues (clubs, pubs and gambling premises, Class 11) (class 3 "Sale of food and drink for consumption on site" have not been included since restaurants and cafes depend on their image to attract the public, which pubs closed from the outside that do not depend on their relationship with urban space have). To these has been added the shopping centre, since its interconnection with the fabric of The Green is limited to the loading and unloading area that seems more typical of a Class 5 or 6 (industrial or storage), which contributes to that inhospitable image of the street. Hotels (Class 4) have also been taken into account, yet in a lighter tone, since these can, depending on the character of the neighbourhood, constitute an advantage or disadvantage for it; although they can drive an improvement in the image of the environment by attracting commercial or catering premises for the public, it is true that this depends to a large extent on the type of clientele to which they are directed, and an excessive concentration in a certain area may end up displacing the steady inhabitants, with the consequent deterioration of the public space and the tourist activity itself.

The resulting plan shows the proliferation of these activities in The Green and the prevalence of some of them in certain areas, which may indicate the stabilization of these areas as a special concentration of uses that accelerate the degradation of the urban landscape. The danger is that, although separately they become integrated with the neighbourhood, when grouped they can put excessive pressure on it, reasserting as "leisure areas" that call other premises of the same type and move away those of a more local nature that serve as guarantors of public space and, in the case at hand, their architectural heritage. Thus, the area between Bridge Street and Windmill Brae mainly concentrates fast food and nightlife venues (which feed each other), while on Market Street, Hadden Street and east Guild Street gambling premises mix with the previous two. All these activities are characterized by not targeting the local public or proximity, so the premises do not usually have quality interventions or large budgets (which works in historic buildings, when well done, usually require), and as they are often a source of discomfort for the environment, they intensify when concentrating: fast food venues generate odors, nightlife and betting are often noisy and continue to spread in public space, and the shopping centre's loading and unloading area generates noise and

discomfort (not to mention vibrations) as a result of heavy road traffic. The importance of these uses not being concentrated is reflected in the *Supplementary Guidance: Union Street Frontage* in chapter *3. General guidelines,* which warns of "the need to avoid excessive concentrations of non-retail uses, including licensed premises, where this would be likely to have a significantly adverse effect on continued retail use of existing groups of retail units or on amenity".

The consequence of this reality can be seen in the plan of *Partially or totally empty buildings* (see Annex 3.20), which reflects all those buildings that were totally or partially empty (since this data was obtained by direct observation and through different real estate pages, it is believed that they might be more, since not all those that are empty are necessarily advertised). This abandonment affects the neighbourhood quite generally, in particular 34% of the buildings analyzed, and is concentrated in the Windmill Brae and Denburn Road areas (50% of buildings), Guild Street and The Green (44%), Market Street (41%) Bridge Street (25%). The problem of empty properties is identified in the *Union Street Conservation Appraisal 2007* in section *3.10 Negative features / Vacant upper floor units,* where it is stated that "the upper floors are being left vacant and many suffer from poor maintenance and security". To the small dimensions of the properties, which would require the union of more than one per floor, the absence of street access in many of them, as well as the air quality in the city resulting from road traffic and the lack of parking in the historic centre, are added as problems.

It is in sight for anyone who visits it that The Green district, once the city's business centre, has entered a spiral of decline in which social, economic and architectural issues converge, and although the present work focuses on the latter, it is not possible to answer one without regard to the others. These dynamics, by which a neighbourhood that apparently should have no problems due to its affluent location, tradition and architectural quality suddenly begins to collapse, have been analyzed on many occasions, among which stands out the study conducted by Hans Skifter Andersen, who gives them the name "exclusion of places" processes. There, he detects the relationship between social, economic and architectural/urban changes that lead to the degradation of a neighbourhood, with the consequences that this entails for its inhabitants and are reflected in the urban space, and how these issues affect each other. In his words, "social problems and visible signs of decay lead to emigration of residents with social and financial resources (...). Sometimes nobody wishes to move into vacant property, local estates

become empty and financial problems flourish. These processes concerning exclusion of places can be seen as independent forces that create spatial inequality and segregation. They can occur quickly or slowly, but when they have reached a certain point, they tend to speed up regardless of the general development in the city concerning economic growth and social inequality. As a result, the areas in question become increasingly stigmatized and are perceived as diverging from the rest of the city. This has a marked influence on where people choose to live. The exclusion of places therefore leads to further segregation" (Andersen, 2003, p. 10). These processes obviously do not bring good news to the protection of the buildings it affects, so heritage management cannot be raised in isolation, but considering the other realities and issues that act there. In the case of dwellings, it stresses that "in some countries [including the United Kingdom], problems have also been observed in owner-occupied flats lacking maintenance, especially where outdoor maintenance is concerned. Some- times, residents have insufficient incentives to keep the building in good repair or lack an effective organisation to implement the work" (p. 46).

Among other plans and indicators, it is clear that within The Green there is a correlation between different problems. The *Non-local Activity* plan showed areas of concentration of activities considered harmful to the coexistence and maintenance of urban space, with particular mention of the architectural heritage (Bridge Street and Windmill Brae on the one hand, and Market Street, Guild Street and Hadden Street on the other) are also those that concentrate the largest number of empty buildings, and the highest number of incidents noted in the phase of special indicators. To give some examples, in Windmill Brae, with the maximum percentage of incidents per zone (61%) there is also the maximum percentage of emptiness (50%). It is followed by Market Street with 49% incidents and 41% emptiness, and then The Green (41% and 44%), Market Street (49% and 41%) Guild Street (40% and 44%). On Bridge Street 44% of incidents means that one in four buildings is unoccupied, and Hadden Street, although it does not charge the same emptiness thanks to being a very small and central sample, shows an incidence rate of 44%. This highlights the relationship between the concentration of certain uses, architectural degradation and the emigration of neighbours.

6.8 A never-ending history

Although the protection of The Green's historical heritage is a pressing need for which direct interventions can be undertaken in the most urgent one-off cases, for it to be effective in the long term it must begin by addressing the dynamics of the neighbourhood that endanger it, considering it a destiny of arrival and not a starting point.

The issue of uses has already been addressed by municipal documents, and although the proposed figures seem ambitious, this is necessary to give the problem the seriousness it demands. The *Union Street Conservation Appraisal 2007,* in section *5.3 Planning policy*, aims at a minimum percentage of retail uses on the ground floor for zone G between Bridge Street and Market Street of 90%, which drops to 80% in the *Supplementary Guidance: Union Street Frontages* of 2016 for the same area, now called E. This document calculates that by then the uses considered retail or Class 1 amount to 81.9% on the ground floor, which does not seem very real since it does not contemplate the premises on the top floor and, for those empty at the time of the study, takes the last known use, admitting on the same note that the quantities may not conform to reality. Regardless of the accuracy of the figures, greater control is indeed needed over the accepted licenses to achieve the proposed percentage.

Another aspect with room for improvement is urban regulation and project approval. On the Aberdeen City Council website, the projects of all the scales that have been proposed for the area can be checked, with plans most of the time, and whether they have been approved. It draws attention when it comes to the premises that many of them do not follow the guidelines imposed by the *Supplementary Guidance,* especially regarding fronts and signage, and still achieve their approval and are even put into practice. This may be because either projects are not carefully analyzed, or the rules, as can be seen by reading them, too often use formulas such as "advised" or "where possible", without specifying how compliance should be established or what happens otherwise, which leaves in the hands of the customer on too many occasions the decision to accommodate these indications or not, and therefore excludes the possibility of vetoing those proposals that fail to comply with them without justifying a reason. In this sense, a sharper and clearer wording of the rules would undoubtedly be beneficial for the maintenance of the heritage to be protected and the architectural quality of the city in general.

From an architectural and urban point of view, the city is facing a neighbourhood with a problem that will increase and a disjunction: it must choose whether to maintain and defend the urban landscape of The Green, or take this for a loss waiting for a new stage and appearance to take it out of its lethargy, but this does not seem to be the solution. The various municipal documents enhance the value of The Green not only for its architectural value, but for its role in the history of the city and the heart of the urban centre, values that this study has tried to highlight.

Yet for everything to remain the same, it is necessary that some things change, including the issues of accessibility and functionality of buildings, especially from the point of view of the size of the houses, rising the union of some properties too small by today's standards or addressing them to an audience that may be interested in living in the centre without requiring much space or owning a vehicle of its own (for example, students from the two universities of the city).

The historical layout of this neighbourhood complicates the issue of road traffic, and incentivizing it, being the cleanliness of the air and buildings a weak point, does not seem to be the solution. Better connection through the public vehicle, or improved accessibility with Union Street, could help solve this problem. The conditioning and value of underground pedestrian corridors not only as a way to get around the city, but as a setting for uses and activities in a city that stands out among other things for its artistic and cultural production, could be a fortress to exploit.

But protecting the character of the neighbourhood is not only about returning its activity, but also protecting its milestones, and urban development alone can be insufficient and come too late. The protection of flagship buildings, whether they are currently in use or not, must be a priority, and the private sector cannot always be expected to echo community needs. Existing projects to demolish the current Market building and replace it with a leisure and catering tower (Leckie, 2019), a brand-new market (*Aberdeen Market and Union Street Central RES/21/127*, 2021) or demolish and rebuild the entire surroundings of Atholl House and Denburn Road (Findlay, 2020) should be taken with extreme caution, considering what is lost in each of them and what is intended to be gained, and if, being a historic neighbourhood, more specific interventions aimed at enhancing and improving the neighbourhood instead of changing it completely may be

feasible: new things can be built every day, but historic buildings are limited, and once they disappear it is forever, for no new ones emerge.

Or, in a way, maybe they will. The detailed study of The Green's buildings, both in direct observation and in their translation into figures and plans, although it represents a magnificent catalogue of properties belonging mainly to the 19th century, has also yielded some notable examples of postwar architecture, which although unprotected, have been erected as exponents of the first order of their period. It is evidently easier for the general public to appreciate the value of a period building, with the meticulous decoration and noble materials that characterize it, than of a plain concrete one, and this is obvious in view of the fact that, until 2017, only 50 buildings across Scotland of the post-World War II period had received protection status A, the highest, and only one of them was in Aberdeen («Scotland's 50 post-war A-listed buildings», 2017). Although recently eight building blocks received the same distinction («Eight Aberdeen high-rise blocks awarded category A listed status», 2021), modern buildings, as is often the case with contemporary art, because it is less obvious and involving concepts that the general public does not handle, is also less immediate and more difficult to cherish.

A close analysis of The Green's most iconic recent buildings could serve not only to protect some of them before it is too late through the enhancement of the architecture of later periods; it is also an opportunity to stop and appreciate that the value of heritage is sometimes hidden where it's least expected. That some of these grey giants, even if they do not have columns and moldings, have earned their place in the history of the neighbourhood, and that they serve as a reminder that the progress of The Green did not end a century ago, but that it still has many chapters ahead.

7. CONCLUSIONS

1. Background: The study and management of built heritage must evolve, and technology can facilitate that shift to a more efficient methodology. Through the study of different management systems currently employed, their common general characteristics and differences, and the challenges they face individually and collectively, it is possible to draw some conclusions conducive to their improvement and optimization. Aspects such as the existence of an independent management body, methodologies, criteria and instruments that guarantee transparent and regulated decision-making, the balance of centralization with localisms and private interests with public ones, or the accessibility and participation of their agencies, for which digitalization plays a fundamental role both in monitoring and in subsequent surveillance, have been revealed as conditions that favor sustainable heritage management. Given that the introduction of some of these work systems efficiently requires an investment of resources, as well as a considerable paradigm shift, it would be considered advisable that heritage management tend to be centralized for better coordination, rather than atomizing in countless entities, plans and disconnected systems as is currently too often the case.

2. The case studies: The application of the tool presented in this Thesis has allowed to test not only its operability in different cases, but to check the quantity and quality of information available on the built heritage in two different contexts. On the one hand, through the analysis of cases it has been possible to extract values with a uniform system and criteria that, in addition to offering a new point of view on these buildings for their individual assessment, with the conclusions that for each element and group have been seen, facilitate their contrast and a comparative study of elements based on their similarities and differences; on the other hand, being necessary to study the regulatory frameworks in which they are located, it has been possible to observe the virtues and defects of each of them, and how some clues can be obtained to optimize both in pursuit of a more efficient and sustainable management, adapted to the consideration that built heritage deserves today.

3. The proposal: The tool that has been presented, both to evaluate a single element and for a group of several elements, is proposed as an alternative to the systems currently in

vogue, based on the classification of the pieces into a few groups and the consequent constriction to lines of intervention that are usually as restrictive as they are ambiguous both in their origin and in their consequences. It is proposed as a computer application in which, when intervening in a building listed for its protection, the architect must fill in the file corresponding to the indicators and provide the plans and ordered information that in his research he has obtained, of which the *Polar* application is a partial example. This will allow that, instead of a file of a few sheets, each property or patrimonial asset will have its own file, as a kind of clinical history that contains all the information that exists, and that can be enriched or modified over time, and its data, consulted and filtered from the different administrations. The goal of this process would be to make the system that manages and stores information about protected assets look less like an encyclopedia by volumes, and more like Wikipedia. The results obtained will become the arguments and guidelines for the intervention that is going to be proposed, and with these arguments in hand, the project decisions must be justified in detail before the Administration, which may confirm, refute, or request more information about its specific aspects.

4. Management: The proposed tool, like other existing urban management applications (for example, those of Energy Efficiency Certifications / CEE, or those of Building Evaluation Reports / IEE), would be open access and, most importantly, mandatory; an online cartographic database of aspects related to the patrimonial value of assets similar to the General Plan of Ordination would also be open access (totally or partially). This would include its most generic data as well as digitized historical documents that can be consulted in the archives (thus also guaranteeing the best conservation of the originals), such as plans or old photos, similar to the *Canmore application: National record of the historic environment* implanted in Scotland, which orders and brings citizens closer to the historical values of the built environment, and also allows individual contributions of information, after evaluation of its managers. The advantages of this valuable source of historical and architectural information, particularly for academic purposes, are evident.

While the most general data, that of mainly cultural interest, could be available to citizens, the files and results generated by the architects as a step prior to the approval of their projects would be of exclusive access to the administrations, which in this way could have updated information of the properties, as well as the result of the interventions in each good should also be collected as a record of the modifications and as indicative of the type of interventions typical in each area. Although it is proposed the obligation to fill in

these sheets as a requirement for interventions, it would also be advisable to establish a deadline after which all buildings protected or likely to be (for which it is suggested, preventively, to carry it out at least for all those buildings made until a certain date, for example, 1950) must have provided this information. In this way, a map of the whole will have been obtained with files for all the buildings to be protected, and it will be possible to begin to draw conclusions referring to the group and not only to the individual pieces. With the passage of time, technicians must go through properties recorded in this new registry to verify the data and values provided, but with the ease that information will have already been collected and ordered for them previously and they will only have to corroborate it.

5. Possibilities: The main advantage that this computer tool would bring is the quantification of issues that are often difficult to specify and considered subjective, transforming them into a common and comparable language from which to dialogue. The preparation of the file for each property guarantees a minimum exhaustiveness in its study, and the obligation to go through a series of issues that have been considered fundamental, and that also coincide broadly with those that, at the beginning, the current plan lists as relevant but without defining its practical translation, with the ability to add new fields and issues. This format of registration of numerical information also allows its subsequent consultation in the form of a database, and the possibility of translating many different situations into a common language that facilitates the creation of reasoned classifications, and find similarities and differences between cases, being able to specify the aspects that are intended to be known.

Graphs, on the other hand, especially the unitary graph, facilitate the visualization of these data and the identification of the most determining factors in each element studied as a unit, as well as the weight they have in the diagnosis and decision making; its representation also in the form of plans that allows us to know the distribution of the scores in a wide group of cases and to reason if certain results are associated with certain areas, facilitating the adoption of strategies in those with greater incidences. This also becomes a useful tool when drawing up urban plans and deciding on uses, roads, free spaces, endowments or regulations, to name a few.

The conversion of the most determining characteristics of heritage into numbers allows us to obtain average values for blocks, sets such as a certain square or street, or even the

entire neighbourhood, which can be useful for many things. For example, when verifying the data of the tabs that are made, if it is known that in a certain area the average value for one of the indicators is X, or a range (X, Y), a value that moves excessively away from these references could activate an alert for review, and make sure if that building, indeed, it is exceptional in its area, or if the architect who filled in the file must justify the value entered or correct it.

Another utility of these averages would be with a view to the intervention of singular buildings, which may generate some controversy, or to mark the statement, for example, of a contest of ideas. Once there was a space or heritage element meant for intervention, a certain number of architects could be summoned to fill in the file of the same independently and whose results would obtain average figures that would serve as a consensus starting point. Likewise, if in a certain heritage complex there is an empty plot where a new building is planned that respects the values of the group in which it is registered, the average values of the buildings in its surroundings would mark those expected for a new piece within the existing set. The identification of certain materials, typologies or pathologies and the intensity with which they occur, or the distribution by dates, would provide useful information on geographical or climatic aspects of the environment (the incidence by areas of humidity, or the effect of winds or the marine environment, to name a few). Similarly, in ancient cities with different layers, locating the presence of remains from these periods according to their distribution in the plots could help identify the phases of urban expansion and the profile of their original occupants. Ultimately, the conversion of the initial state of a large number of heritage buildings into the combination of numerical values could even allow these to be related to certain lines of intervention, which would be a useful tool when forecasting.

In short, it can be highlighted, from the initial theoretical considerations, the need to move towards more agile, modern and flexible forms of architectural heritage management, that remain nevertheless personalized, exhaustive and methodical. Throughout this work, the proposed management system is offered as an alternative to other current methodologies and, although open to future contributions and changes, has tried to establish a common basic methodology that could be adapted to different situations. The translation into numerical values seeks to promote a transition towards more current, agile and flexible

systems, which guarantee the sustainable management of heritage through customized solutions for each of them without restrictions to types or classes, but exhaustive and argued, adjusting the diagnosis and intervention to the piece and not the other way around. This would go hand in hand with a collaborative data collection, which could be enriched and expanded, also guaranteeing free access to information that, in addition to facilitating future studies and proposals, would disseminate the richness of history and art as part of the collective identity and thus guarantee the social commitment to the protection of heritage in present and future generations.

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9. ANNEXES

9.1 Charts and graphs annexes

1.1 Sample tab used for the calculation of indicators

1 ESTADO GENERAL	0
1.1 Cualidad de ruina	0
1.2 Estado de conservación	0

2 INTEGRIDAD EN EL TIEMPO	0
2.1 Superposición de construcciones	0
2.2 Restauraciones previas	0
2.3 Conocimiento del estado previo	0

3 ORIGINALIDAD CONSTRUCTIVA	0
3.1 Estructura general	0
3.2 Cubiertas	0
3.3 Paramentos verticales	0
3.4 Carpinterías	0
3.5 Pavimentos	0
3.6 Revestimientos	0
3.7 Instalaciones	0
3.8 Elementos constructivos	0

4 INTEGRIDAD TIPOLÓGICA	0
4.1 Elementos de interés	0
4.2 Tipología	0
4.3 Distribución	0

5 INTEGRACIÓN EN CONJUNTO	0
5.1 Importancia como sumatoria	0
5.2 Valor en el conjunto	0

6 CONTEXTO	0
6.1 Entorno inmediato	0
6.2 Entorno general	0
6.3 Integración urbana	0
6.4 Integración social	0

7 INTERÉS HISTÓRICO	0
7.1 Autoría	0
7.2 Hito histórico	0
7.3 Período	0

8 FUNCIONALIDAD	0
8.1 Función actual	0
8.2 Prestaciones	0
8.3 Posibilidades espaciales	0

INDICADORES GENERALES	
ESTADO DE CONSERVACIÓN	0
RELEVANCIA ARQUITECTÓNICA	0
RELACIÓN CON EL ENTORNO	0
POTENCIAL DE APROVECHAMIENTO	0
ADECUACIÓN FUNCIONAL	0

ESTADO GENERAL	0				
1.1 CUALIDAD DE RUINA	0				
Se considera una ruina arqueológica	SÍ		0	0	(100: mayor relevancia -> 0: menor relevancia)
0 (SÍ=1 / NO=0)					
	NO	Alberga ruinas en su interior	0	0	(100: mayor relevancia -> 0: menor relevancia)
1.2 ESTADO DE CONSERVACIÓN	0				
Se encuentra en estado de abandono			0	0	(100: menos deteriorado -> 0: más deteriorado)
INTEGRIDAD EN EL TIEMPO	0				
2.1 SUPERPOSICIÓN DE CONSTRUCCIONES	0				
Existe superposición de construcciones de distintas épocas			0	0	(100: mayor unidad temporal -> 0: menor unidad temporal)
2.2 RESTAURACIONES PREVIAS	0				
La pieza ya ha sido restaurada anteriormente con objeto de su conservación		(S/N)			
SÍ		Existe superposición de restauraciones de distintas épocas	0	0	(100: mayor unidad temporal -> 0: menor unidad temporal)
		Las restauraciones son de calidad e interés intrínseco	0	0	(100: mayor interés -> 0: menor interés)
NO			0	0	(1: ninguna intervención / 0: existen intervenciones)
2.3 CONOCIMIENTO DEL ESTADO PREVIO	0				
Es posible conocer el estado original de la pieza a partir de los restos que se conservan			0	0	(100: mayor certeza y precisión -> 0: menor certeza y precisión)

ORIGINALIDAD CONSTRUCTIVA 0

3.1 ESTRUCTURA GENERAL 0

Se conserva la estructura original 0 (SÍ=1 / NO=0)

Se conserva — La estructura es segura y funcional (S/N)

SÍ — 0 — 0 (100: mejor funcionalidad -> 0: peor funcionalidad)

NO — Existen elementos estructurales que, aunque no conserven su funcionalidad, son de interés patrimonial (S/N)

Sí existen — Estas piezas son susceptibles de trasladarse — 0 — 0 (100: traslado más difícil -> 0: más viable)

No existen

0 M^3 totales estimados — 0 M^3 conservados estimados — 0

No se conserva

3.2 CUBIERTAS 0

Se conservan cubiertas de la construcción original 0 (SÍ=1 / NO=0)

Se conservan — Estas cubiertas son seguras y funcionales (S/N)

SÍ — 0 — 0 (100: mejor funcionalidad -> 0: peor funcionalidad)

NO — Existen elementos estructurales que, aunque no conserven su funcionalidad, son de interés patrimonial (S/N)

Sí existen — Estas piezas son susceptibles de trasladarse — 0 — 0 (100: traslado más difícil -> 0: más viable)

No existen

0 M^2 totales estimados — 0 M^2 conservados estimados — 0

No se conservan

3.3 PARAMENTOS VERTICALES 0

Se conservan paramentos verticales de la construcción original 0 (SÍ=1 / NO=0)

Se conservan — Estos paramentos son seguros y funcionales (S/N)

SÍ — 0 — 0 (100: mejor funcionalidad -> 0: peor funcionalidad)

NO — Existen elementos que, aunque no conserven su funcionalidad, son de interés patrimonial (S/N)

Sí existen — Estas piezas son susceptibles de trasladarse — 0 — 0 (100: traslado más difícil -> 0: más viable)

No existen

0 M^2 totales estimados — 0 M^2 conservados estimados — 0

No se conservan

3.4 CARPINTERÍAS 0

Se conservan carpinterías de la construcción original 0 (SÍ=1 / NO=0)

Se conservan — Estas carpinterías son seguras y funcionales (S/N)

SÍ — 0 — 0 (100: mejor funcionalidad -> 0: peor funcionalidad)

NO — Existen elementos que, aunque no conserven su funcionalidad, son de interés patrimonial (S/N)

Sí existen — Estas piezas son susceptibles de trasladarse — 0 — 0 (100: traslado más difícil -> 0: más viable)

No existen

0 M^2 huecos totales estimados — 0 M^2 conservados estimados — 0

No se conservan

3.5 PAVIMENTOS 0

Se conservan pavimentos de la construcción original 0 (SÍ=1 / NO=0)

Se conservan — Estos pavimentos son seguros y funcionales (S/N)

SÍ — 0 — 0 (100: mejor funcionalidad -> 0: peor funcionalidad)

NO — Existen elementos que, aunque no conserven su funcionalidad, son de interés patrimonial (S/N)

Sí existen — Estas piezas son susceptibles de trasladarse — 0 — 0 (100: traslado más difícil -> 0: más viable)

No existen

0 M^2 huecos totales estimados — 0 M^2 conservados estimados — 0

No se conservan

3.6 REVESTIMIENTOS 0

Se conservan revestimientos y acabados de paredes y cubiertas de la construcción original 0 (SÍ=1 / NO=0)

Se conservan Estos pavimentos son seguros y funcionales (S/N)

SÍ 0 0 (100: mejor funcionalidad -> 0: peor funcionalidad)

NO Existen elementos que, aunque no conserven su funcionalidad, son de interés patrimonial (S/N)

Sí existen Estas piezas son susceptibles de trasladarse 0 0 (100: traslado más difícil -> 0: más viable)

No existen

0 M^2 huecos totales estimados 0 M^2 conservados estimados 0

No se conservan

3.7 INSTALACIONES 0

Se conservan instalaciones de la construcción original 0 (SÍ=1 / NO=0)

Se conservan Estas instalaciones son seguras y funcionales (S/N)

SÍ 0 0 (100: mejor funcionalidad -> 0: peor funcionalidad)

NO Existen elementos que, aunque no conserven su funcionalidad, son de interés patrimonial (S/N)

Sí existen Estas piezas son susceptibles de trasladarse 0 0 (100: traslado más difícil -> 0: más viable)

No existen

0 nº disp. totales estimados 0 nº disp conservados estimados 0

No se conservan

3.8 ELEMENTOS CONSTRUCTIVOS 0

Se conservan elementos constructivos originales aunque estos no se encuentren en su ubicación inicial 0 (SÍ=1 / NO=0)

Se conservan Es posible restituirlos a su ubicación anterior (S/N)

SÍ 0 0 (100: restitución más viable ->0: restitución menos viable)

NO Estas piezas son susceptibles de trasladarse 0 0 (100: traslado más difícil -> 0: más viable)

No se conservan

INTEGRIDAD TIPOLÓGICA 0

4.1 ELEMENTOS DE INTERÉS 0

La pieza alberga un elemento, estancia, objeto... intrínseco de excepcional relevancia — 0 — 0 (SÍ=1 / NO=0)

- Sí lo alberga
  - Se realiza una función divulgativa sobre este elemento
    - Sí se realiza — 0 — 0 (100: mayor calidad de dicha función -> 0: menor calidad)
    - No se realiza
- No lo alberga

4.2 TIPOLOGÍA 0

Es ejemplo de una tipología específica (S/N)

- SÍ
  - La distribución en planta es característica de de dicha tipología — 0 — 0 (100: mayor correspondencia con la tipología -> 0: menor correspondencia)
  - Existen elementos construidos de interés patrimonial relacionados con la función original del edificio (S/N)
    - Sí existen
      - La función pasada se relaciona con la actual — 0 — 0 (100: la función apenas ha variado -> 0: ambas funciones no están relacionadas)
      - Los elementos de la función original siguen operativos — 0 — 0 (100: mayor operatividad -> 0: menor operatividad)
    - No existen
- NO

4.3 DISTRIBUCIÓN 0

Se conservan estancias o espacios diferenciados (S/N)

- SÍ
  - La distribución resulta funcional — 0 — 0 (100: mayor funcionalidad -> 0: menor funcionalidad)
  - La distribución es característica de la tipología — 0 — 0 (100: mayor correspondencia con la tipología -> 0: menor correspondencia)
- NO

INTEGRACIÓN EN CONJUNTO 0

5.1 IMPORTANCIA COMO SUMATORIA 0

El valor patrimonial de la pieza radica en su configuración como conjunto de elementos individuales 0 0 (100: lectura más fragmentada -> 0: lectura más unitaria)

5.2 VALOR EN EL CONJUNTO 0

La pieza forma parte de un conjunto mayor de elementos (S/N)

SÍ — Dicho conjunto se conserva en la actualidad total o parcialmente 0 (SÍ=1 / NO=0)

Sí se conserva

El valor de este conjunto radica en...

- Su unidad estilística 0 0 (100: más de acuerdo -> 0: menos de acuerdo)
- Su unidad funcional 0 0 (0.25: más de acuerdo -> 0.125: menos de acuerdo)
- En que es característico del conjunto urbano o natural 0
  - Volumetría característica 0 0 (0.025: más de acuerdo -> 0: menos de acuerdo)
  - Materiales característicos 0 0 (0.025: más de acuerdo -> 0: menos de acuerdo)
  - Tipología carcaterística 0 0 (0.025: más de acuerdo -> 0: menos de acuerdo)
  - Estilo característico 0 0 (0.025: más de acuerdo -> 0: menos de acuerdo)
  - Trazado característico 0 0 (0.025: más de acuerdo -> 0: menos de acuerdo)
- Otras cuestiones a considerar 0 (0.25: más relevantes -> 0.125: menos relevantes)

El espacio se dedica...

- A sus funciones originales 0 (SÍ=1 / NO=0)
  - Estas funciones son las mismas que las de la pieza de estudio 0 0 (100: más de acuerdo -> 0: menos de acuerdo)
- A funciones distintas a las originales 0 (SÍ=1 / NO=0)
  - Estas funciones son las mismas que las de la pieza de estudio 0 0 (0.75: más de acuerdo -> 0.25: menos de acuerdo)
- No cumple una función en la actualidad 0 (SÍ=1 / NO=0)
  - El espacio está libre y susceptible de intervención para dotarlo de uso 0 0 (0.25: en desacuerdo -> 0 :de acuerdo)

No se conserva

NO

CONTEXTO 0

6.1 ENTORNO INMEDIATO 0

Se conserva el entorno inmediato original de la pieza (jardines, espacios circundantes...) 0 0 (100: mejor conservado -> 0: peor conservado)

6.2 ENTORNO GENERAL 0

Se conserva el entorno general original de la pieza (casco histórico, perfil urbano...) 0 0 (100: mejor conservado -> 0: peor conservado)

6.3 INTEGRACIÓN URBANA 0

La pieza se encuentra... 0 (Entorno urbano=1 / Periferia =0)

En un entorno urbano 0 0 (100: entorno urbano más consolidado -> 0: entorno urbano menos consolidado)

En la periferia o el mundo natural 0 0 (100: más urbano -> 0: más natural)

Actividad(es) predominante(s) en el entorno

Industria / transformación	Pesca	Ocio	Sanitario	Social
Agricultura	Educativo	Restauración	Científico	Religioso
Ganadería	Cultural	Comercial	Empresarial	
Minería	Alojativo turístico	Organismos públicos	Residencial	

6.4 INTEGRACIÓN SOCIAL 0

La pieza se considera exitosamente integrada en la vida local

Para el público foráneo 0 0 (100: más integrada -> 0: menos integrada)

Para el público local 0 0 (100: más integrada -> 0: menos integrada)

INTERÉS HISTÓRICO 0

7.1 AUTORÍA 0

Forma parte de la obra de un autor reconocido 0 (SÍ=1 / N0=0)

SÍ — Se trata de una obra destacada en su carrera — 0 — 0 (100: más destacada -> 0: menos destacada)

NO

7.2 HITO HISTÓRICO 0

Fue escenario de algún acontecimiento importante, residencia de un personaje ilustre... que le da valor de testimonio histórico 0 (SÍ=1 / N0=0)

SÍ — Conserva elementos característicos de este episodio — 0 — 0 (100: más conservado -> 0: menos conservado)

NO

7.3 PERÍODO 0

Es representativa de un cierto período histórico / arquitectónico 0 (SÍ=1 / N0=0)

SÍ — Conserva elementos carcaterísticos de este período — 0 — 0 (100: más conservado -> 0: menos conservado)

NO

FUNCIONALIDAD 0

8.1 FUNCIÓN ACTUAL 0

La pieza desarrolla alguna función en la actualidad (S/N)

SÍ Se desarrolla la siguiente función principal

Función divulgativa de la propia pieza	0	0 (1: sí / 0: no)
Función cultural de otro tipo	0	0 (1: sí / 0: no)
Función social o pública	0	0 (1: sí / 0: no)
Explotación comercial pública	0	0 (1: sí / 0: no)
Explotación comercial privada	0	0 (1: sí / 0: no)
Función residencial	0	0 (1: sí / 0: no)
Otros usos	0	0 (1: sí / 0: no)

NO

8.2 PRESTACIONES 0

Adecuación de la pieza en los siguientes aspectos específicos para la función que se propone

Funcionalidad de la planta	0	0 (100: más adecuado - 0: menos adecuado)
Superficies suficientes	0	0 (100: más adecuado - 0: menos adecuado)
Accesibilidad	0	0 (100: más adecuado - 0: menos adecuado)
Accesos y circulación seguros y suficientes	0	0 (100: más adecuado - 0: menos adecuado)
Instalaciones eléctricas	0	0 (100: más adecuado - 0: menos adecuado)
Instalaciones de fontanería	0	0 (100: más adecuado - 0: menos adecuado)
Instalaciones específicas	0	0 (100: más adecuado - 0: menos adecuado)
Condiciones lumínicas	0	0 (100: más adecuado - 0: menos adecuado)
Condiciones acústicas	0	0 (100: más adecuado - 0: menos adecuado)
Salubridad	0	0 (100: más adecuado - 0: menos adecuado)

Estructura 0 0 (100: más adecuado - 0: menos adecuado)

Calidad constructiva 0 0 (100: más adecuado - 0: menos adecuado)

8.3 POSIBILIDADES ESPACIALES 0

Las dimensiones de la pieza son suficientes para albergar un programa de usos propio 0 (SÍ=1 / NO=0)

SÍ — La pieza se encuentra...

Inserta en la trama urbana

- Se considera un hito a nivel urbano, definitorio de la trama 0 0 (100: más relevante - 0: menos relevante)
- El tamaño del elemento en la trama es ... 0 0 (100: mayor, como manzana - 0: menor, como parcela)

Fuera de la trama urbana 0 (Extrarradio = 0 / Entorno natural = 1)

- Se encuentra en una zona de extrarradio 0 0 (100: paisaje urbano más característico - 0: menos característico)
- Se encuentra en un entorno natural 0 0 (100: paisaje natural más característico - 0: menos característico)

NO — La pieza se encuentra... 0 (Integrada = 1 / Independiente = 0)

Integrada en una construcción mayor

- Se realiza en él una función divulgativa 0 0 (100: divulgación más efectiva - 0: divulgación deficiente)

Independiente

- Se realiza una función divulgativa de la misma 0 0 (100: divulgación más efectiva - 0: divulgación deficiente)

1.2 Indicative guide of representative values for the file

1. ESTADO GENERAL

1.1 CUALIDAD DE RUINA

Se considera una ruina

100	50	25	10
Sitio arqueológico	Edificio urbano	Instalación compleja reconocible (ej: horno, salazón, molino...)	Instalación sencilla reconocible (ej: acequia,vía... o parte de una más compleja)

No se considera una ruina / Alberga ruinas

100	50	25	10
Parte del edificio	Sala completa	Instalación compleja reconocible	Intalación sencilla reconocible o parte de una más compleja

1.2 ESTADO DE CONSERVACIÓN

100	50	25	10
Intacto	Se sostiene en general	Gran parte en peligro	Sólo se conservan partes

2. INTEGRIDAD EN EL TIEMPO

2.1 SUPERPOSICIÓN DE CONSTRUCCIONES

(Dentro del período a proteger, respecto a las dimensiones de la pieza)

100	50	25	10
Unidad total	Mitad y mitad	Cambios en más del 75%	Cambios en más de 90%

2.2 RESTAURACIONES PREVIAS

(SÍ) (Superposición) (Dentro del período a proteger, respecto a las dimensiones de la pieza)

100	50	25	10
Unidad total	Mitad y mitad	Cambios en más del 75%	Cambios en más del 90%

(SÍ) (Calidad de las restauraciones)

100	50	25	10
Idóneas	Aceptables	Deficientes	Muy deficientes

2.3 CONOCIMIENTO DEL ESTADO PREVIO

100	50	25	10
Certeza total	Sólo un ámbito o mitad de superficie	Conocimiento escaso	Casi desconocimiento

3. ORIGINALIDAD CONSTRUCTIVA

(Mismo sistema para todos los elementos)

(Se conserva) (El (...) es seguro y funcional, referido al original que se conserva)

100	50	25	0
Estado idóneo	Mínimo acpetable para su uso	Defectuoso	Inservible

(Se conserva) (NO) (Sí existen piezas susceptibles de trasladarse)

100	50	25	0
Imposible	Posible para elementos principales	Posible en su mayor parte	Posible del todo

4. INTEGRIDAD TIPOLÓGICA

4.1 ELEMENTOS DE INTERÉS

(SÍ) (Se realiza una función divulgativa)

100	50	25	0
Amplia divulgación	Mínimo aceptable	Deficiente	Casi inexistente

4.2 TIPOLOGÍA

(SÍ) (La distribución en planta es característica de la tipología (con independencia de lo que quede de ella)

100	50	25	0
Ejemplar en todos sus aspectos	Aspectos fundamentales	Con anomalías notables	Sin relación aparente

(SÍ) (SÍ) (La función pasada se relaciona con la actual)

100	50	25	0
Sin cambios	Fundamentalmente similar	Ligeramente relacionada	Sin relación

(SÍ) (SÍ) (Los elementos de la función original siguen operativos)

100	50	25	0
Pleno rendimiento	Principales en uso	Unos pocos en uso	Ninguno

4.3 DISTRIBUCIÓN

(SÍ) (La distribución resulta fucional) (Existente de cara a la nueva función)

100	50	25	0
Totalmente funcional	Aceptable en sus aspectos esenciales	Muy poco aprovechable	Ninguna utilidad

(SÍ) (La distribución es característica de la tipología) (Actual frente a la original)

100	50	25	0
Totalmente característica	Similar en sus aspectos esenciales	Poco parecida	Ninguna semejanza

5. INTEGRACIÓN EN CONJUNTO

5.1 IMPORTANCIA COMO SUMATORIA

(Valor intrínseco; aplicado por ejemplo a un conjunto de pabellones, estructuras, objetos... con una misma función o inseparable)

100	50	25	0
Sin sentido por separado	El sentido de los componentes cambia con el conjunto	Es posible leer los elementos solos	Entes autónomos entre sí

5.2 VALOR EN EL CONJUNTO

(Valor extrínseco; mismo criterio en relación con otras piezas externas a nivel entorno, barrio...)

6. CONTEXTO

6.1 ENTORNO INMEDIATO

(Referido al propio objeto o conjunto de análisis, correspondiente al apartado 5.1)

100	50	25	0
Conjunto intacto	Se conservan los elementos principales	Se conservan muy pocos elementos	Se trata de un único componente

6.2 ENTORNO GENERAL

(Referido al conjunto mayor en el que el objeto de análisis se integra, correspondiente al apartado 5.2)

100	50	25	10
Conjunto intacto	Se conservan los elementos principales	Se conservan muy pocos elementos	Se trata de un único componente

6.3 INTEGRACIÓN URBANA

(Entorno urbano)

100	50	25	10
Centro de la ciudad	Núcleos secundarios	Barrios satélite o periféricos	Entorno asimilable a un pueblo

(Periferia o entorno natural)

100	50	25	10
Mínimamente urbano	Zona en desarrollo	Escasa edificación	Entorno rural

6.4 INTEGRACIÓN SOCIAL

100	50	25	10
Hito urbano	Medianamente conocida para el público	Poco conocida	Casi desconocida

7. INTERÉS HISTÓRICO

7.1 AUTORÍA

(SÍ) (Obra destacada)

100	50	25	10
Obra cumbre	Representativa	Poco reconocida	Casi desconocida

7.2 HITO HISTÓRICO

(SÍ) (Conserva elementos)

100	50	25	10
Envolvente e interiores	Envolvente general, o mitad del edificio	Algunos espacios	Un espacio u objeto

7.3 PERÍODO

(SÍ) (Conserva elementos)

100	50	25	10
Envolvente e interiores	Envolvente general, o mitad del edificio	Algunos espacios	Un espacio u objeto

8. FUNCIONALIDAD

8.1 FUNCIÓN ACTUAL

(Elegir una de las opciones)

8.2 PRESTACIONES

(Mismo sistema para todas)

100	50	25	10
Idóneo	Lo principal	Deficiente	Inútil en su estado actual

8.3 POSIBILIDADES ESPACIALES

(SÍ) (Inserta en la trama) (Hito urbano)

100	50	25	0
Define un barrio	Define su entorno	Define su manzana	Es autónomo

(SÍ) (Inserta en la trama) (Tamaño del elemento)

100	50	25	10
Predio (una finca, edificio con jardines...)	Grupo de manzanas (edificio de grandes dimensiones)	Manzana pequeña	Parcela

(SÍ) (Fuera de la trama) (Entorno urbano o extrarradio)

100	50	25	0
Entorno muy característico	Entorno mínimamente característico	Poco característico	Entorno sin valor característco en conjunto

(NO) (Construcción mayor) (Función divulgativa en la pieza mayor)

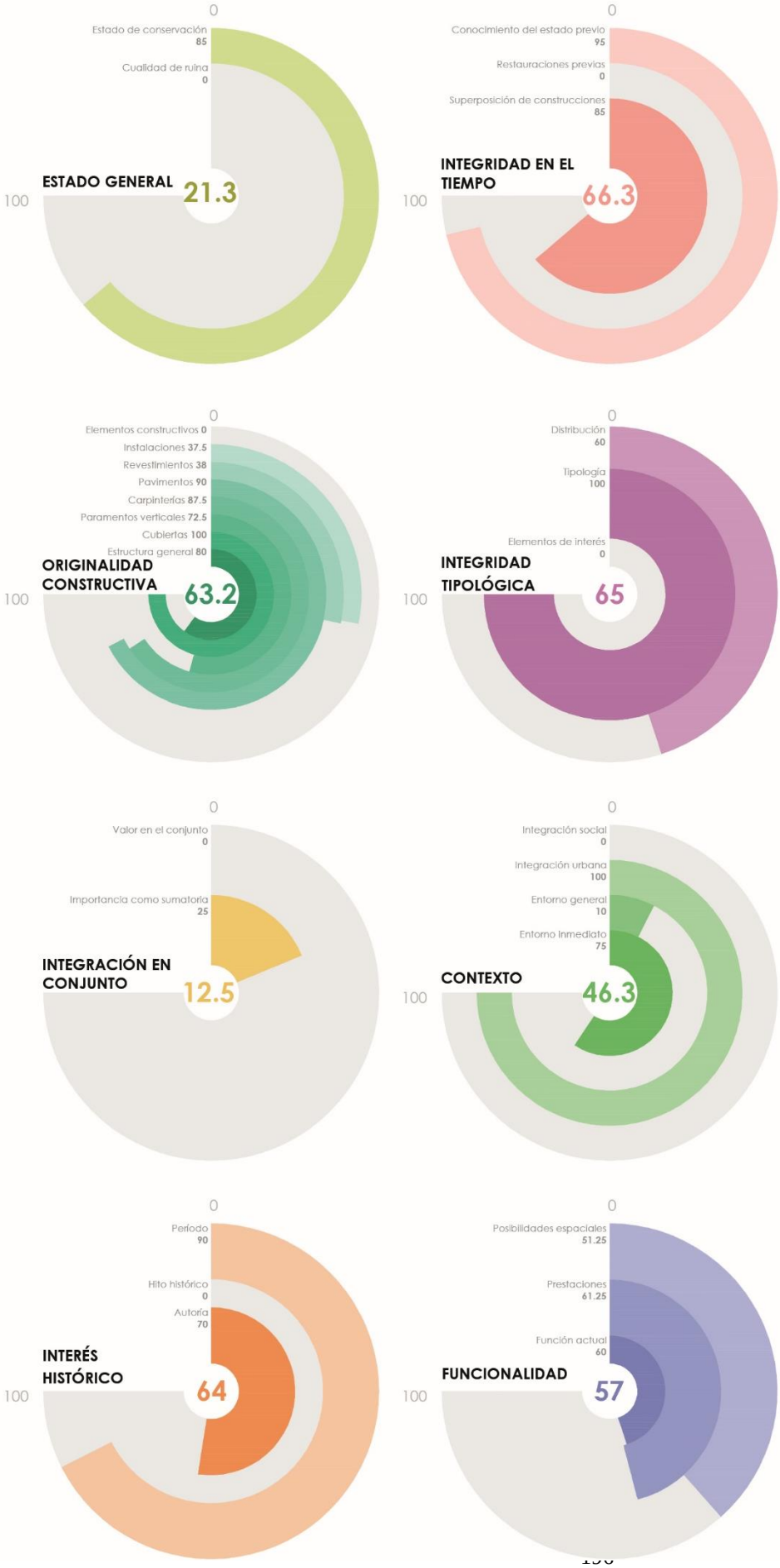
100	50	25	10
Amplia divulgación	Divulgación mínima aceptable	Deficiente divulgación	Casi inexistente

(NO) (Independiente) (Función divulgativa fuera de ella)

100	50	25	10
Amplia divulgación	Divulgación mínima aceptable	Deficiente divulgación	Casi inexistente

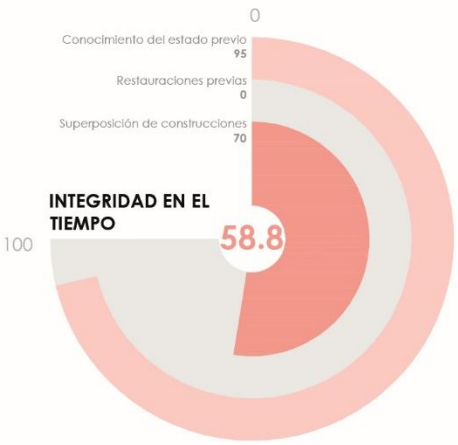
1.3 Indicators house

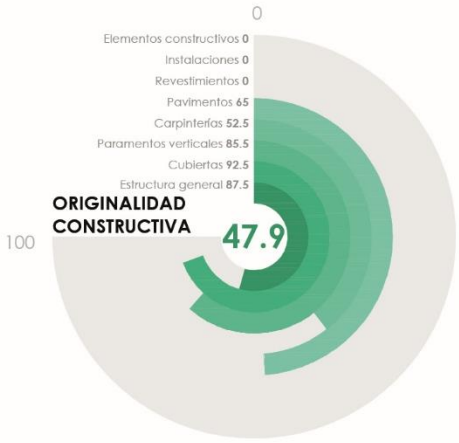
Alonso Alvarado

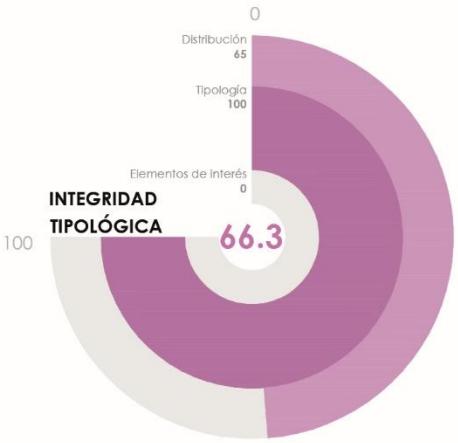


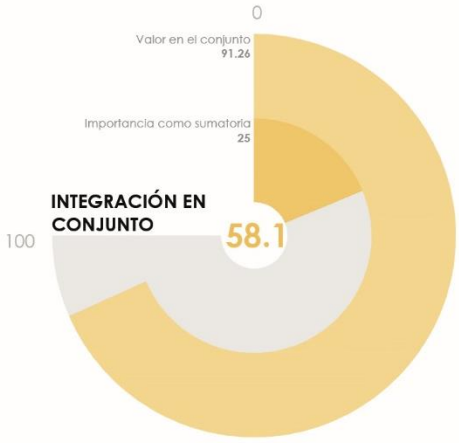
1.4 Indicators house

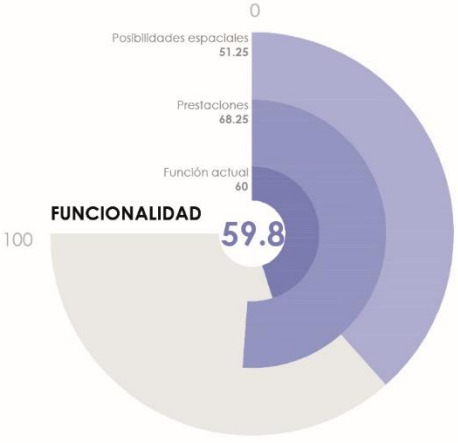
Eusebio Navarro

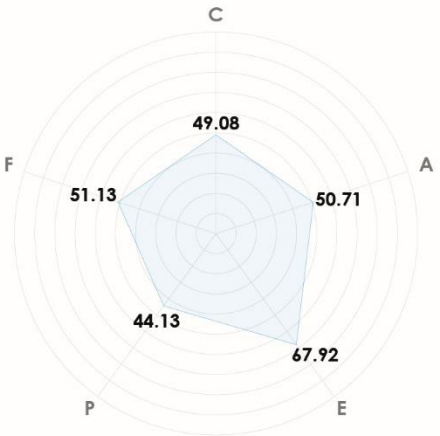






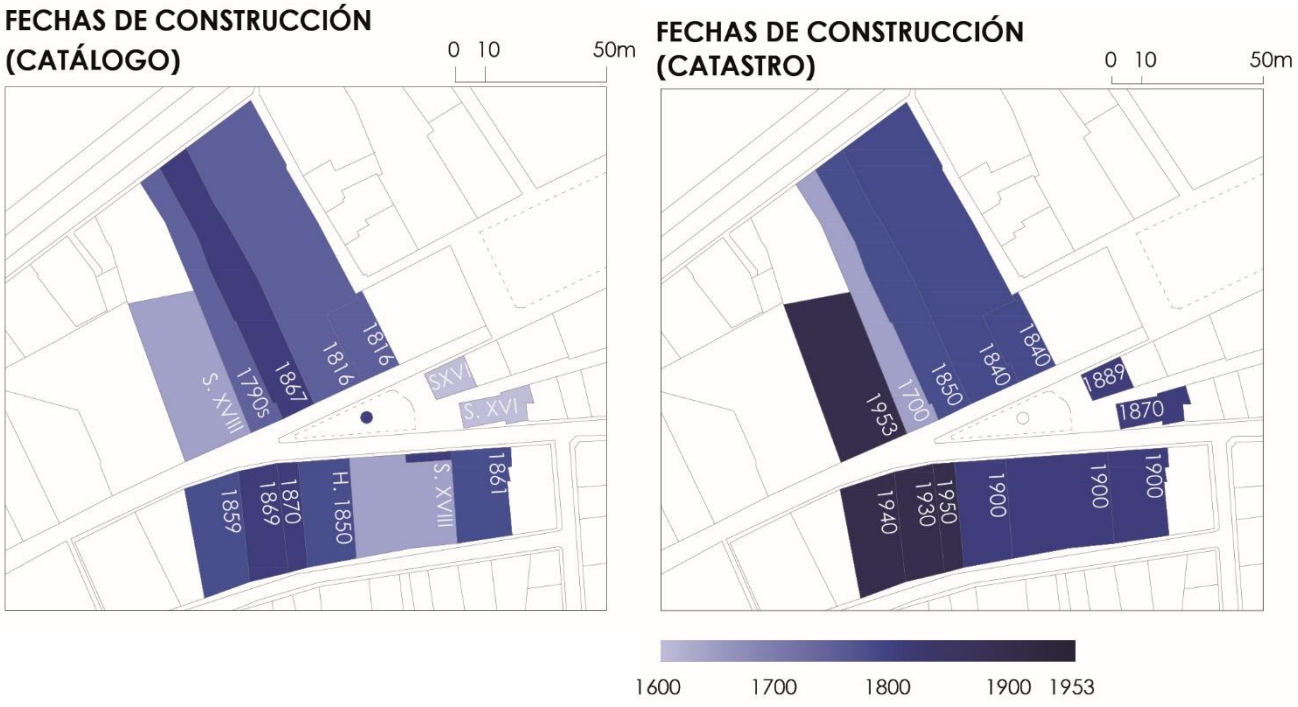




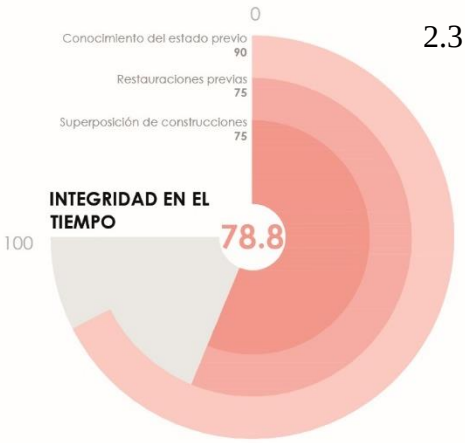


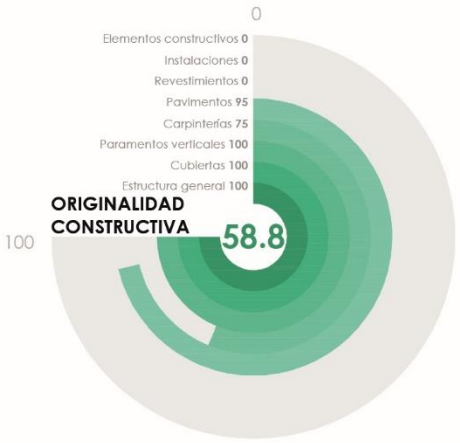
2.1 Plaza Espíritu Santo: case studies (E 1/2500)

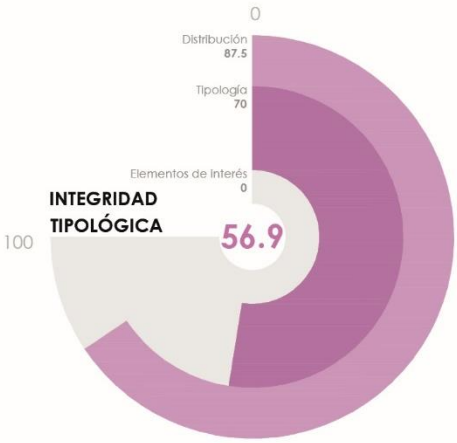
2.2 Building dates (according to Catalogue from P.E.P. and according to Cadastre) (E 1/2500)

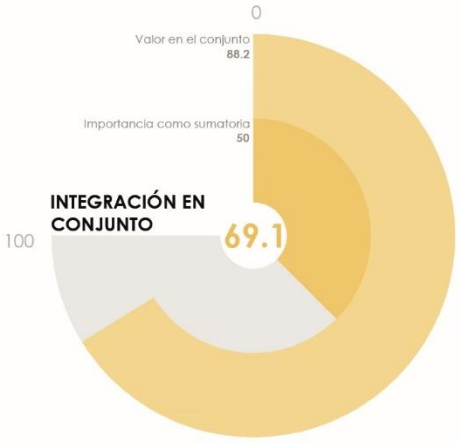


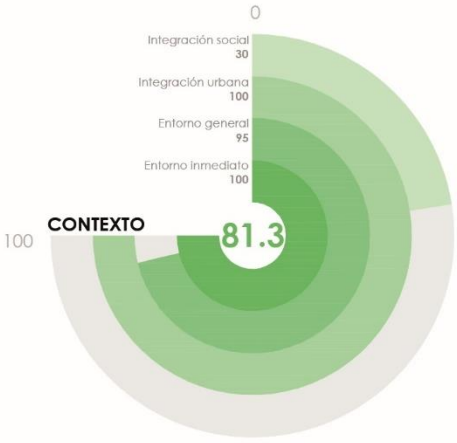
2.3 Indicators Castillo 4A (2)

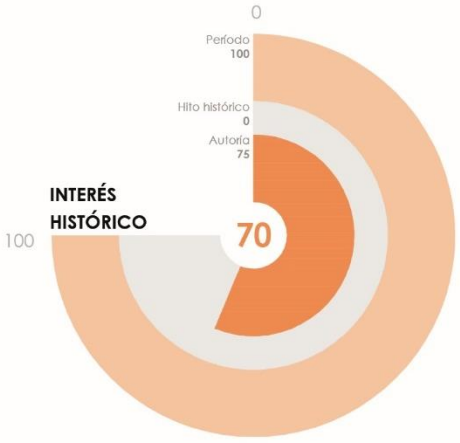


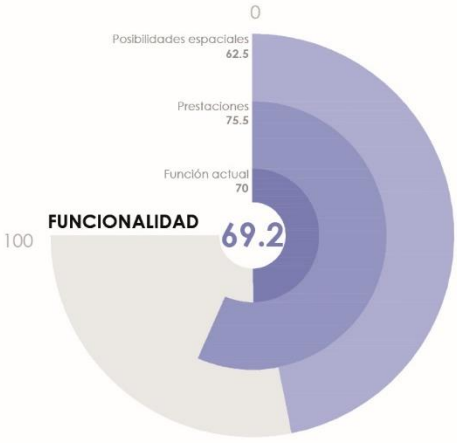


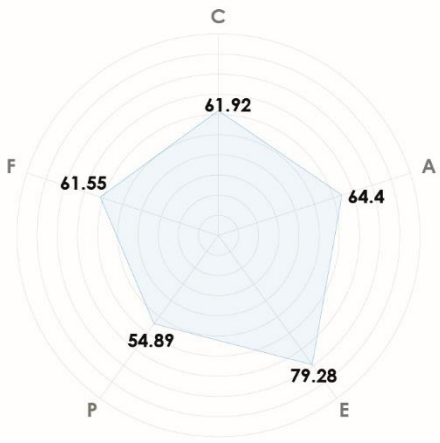




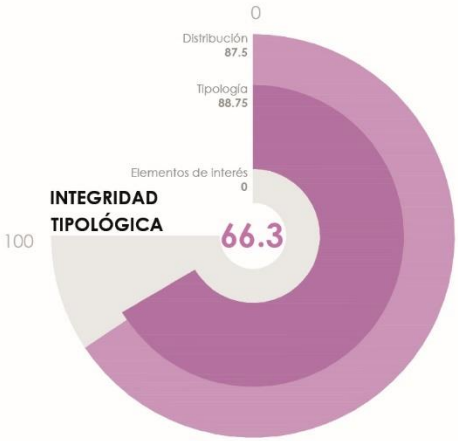


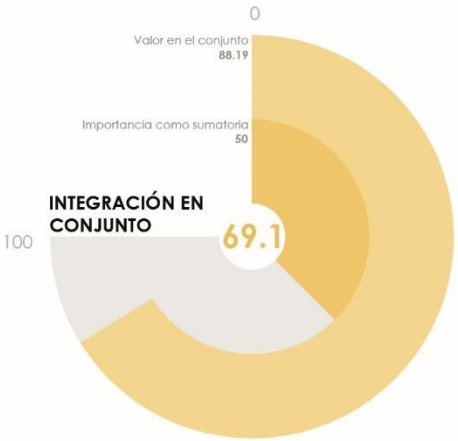


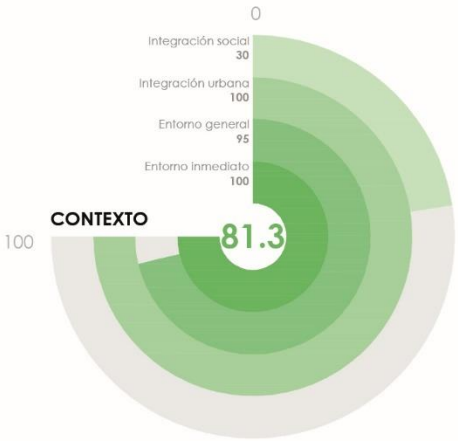


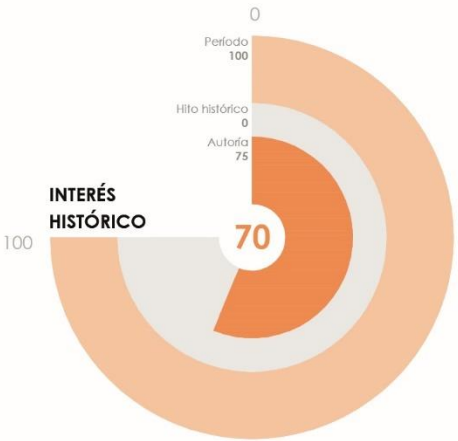


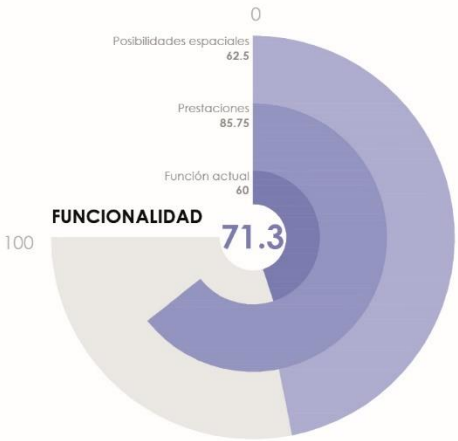
2.4 Indicators Castillo 4

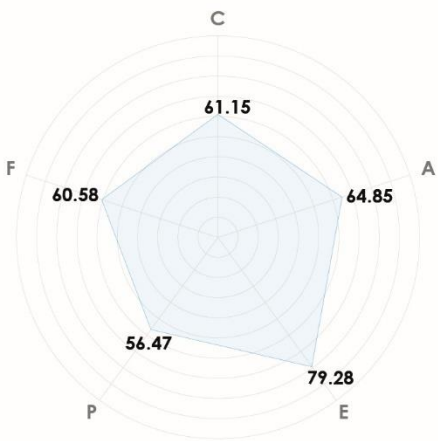




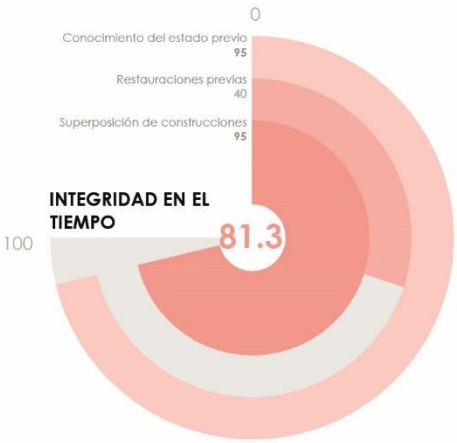


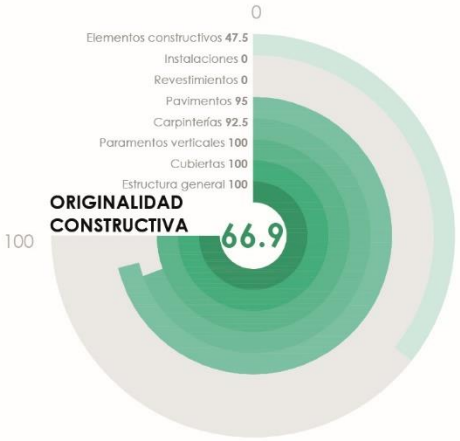


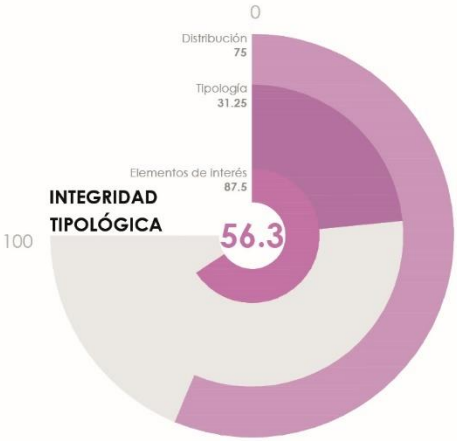


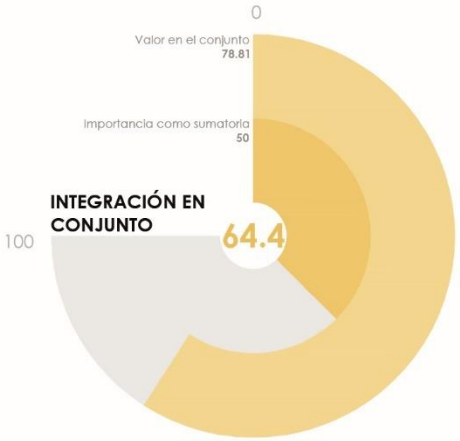


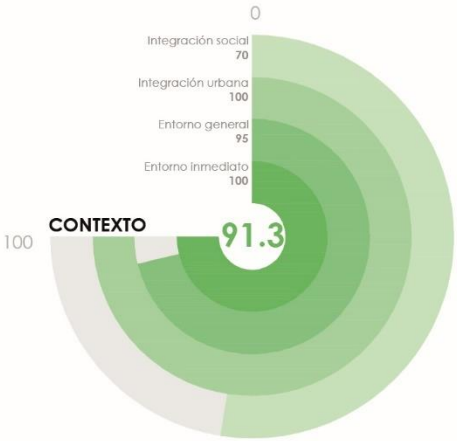
2.5 Indicators Castillo 6

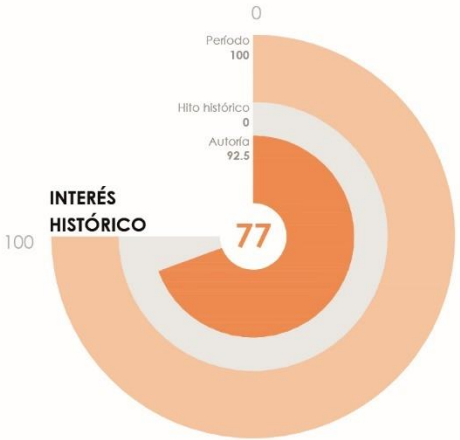


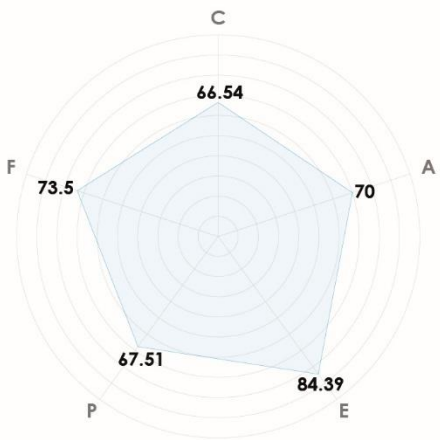




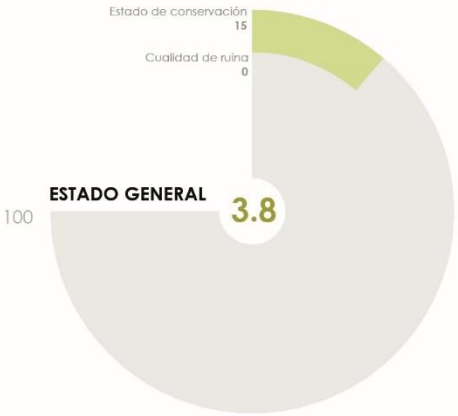


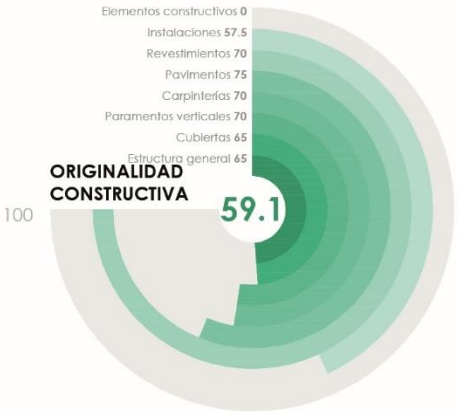


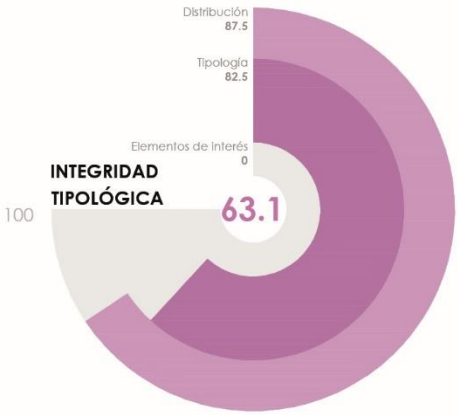


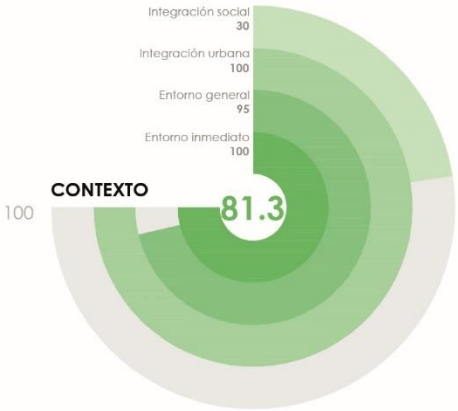


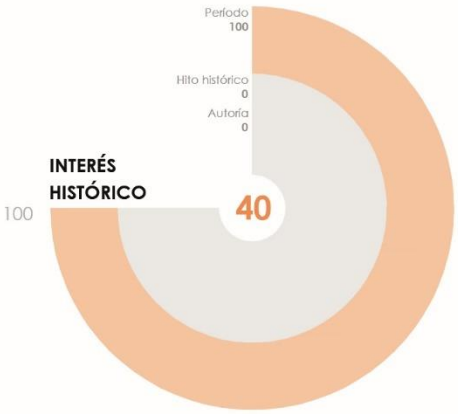
2.6 Indicators Castillo 8

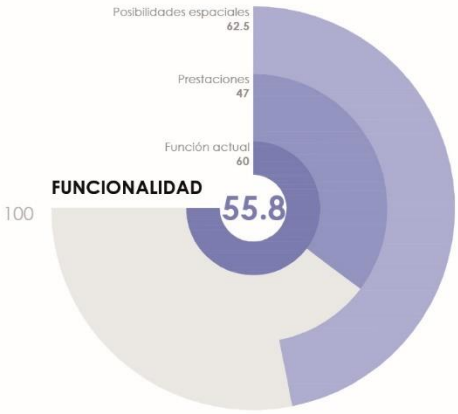


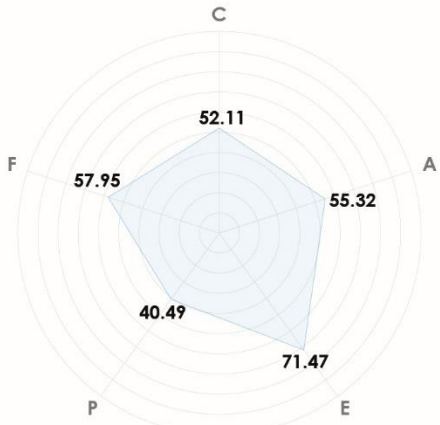




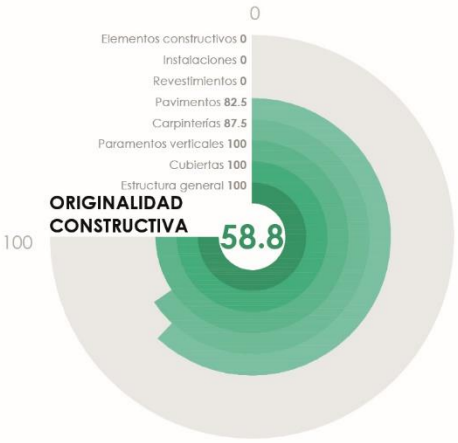


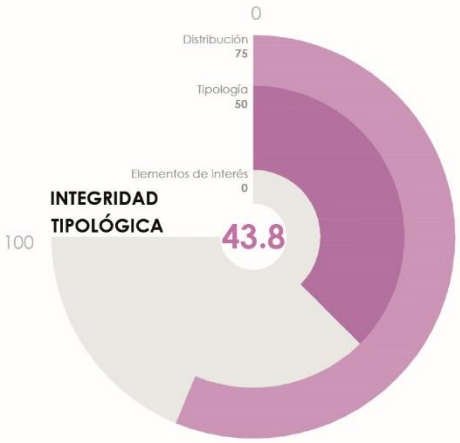


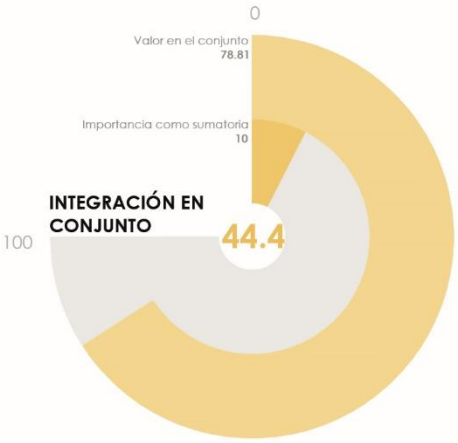


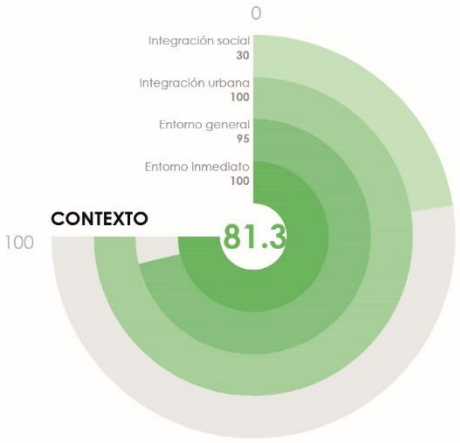


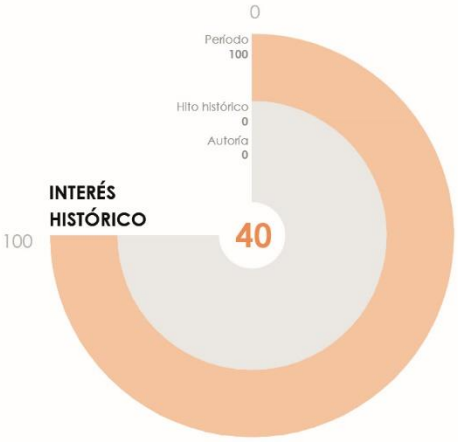
2.7 Indicators Castillo 10

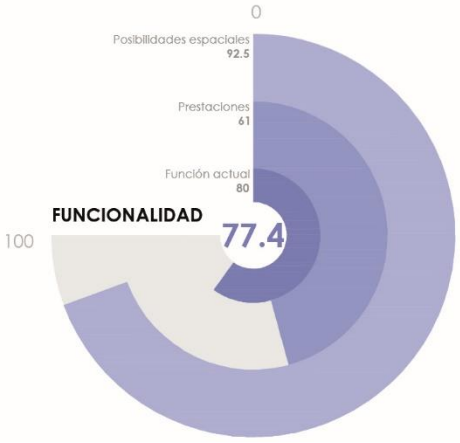


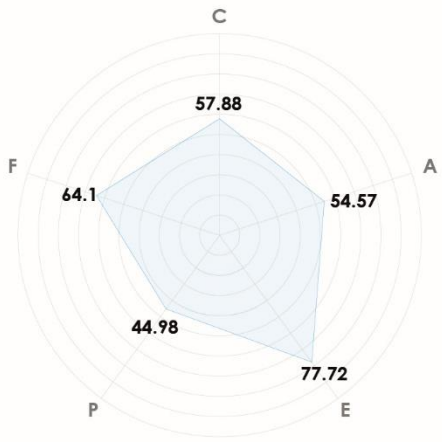










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Cualidad de ruina
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ESTADO GENERAL
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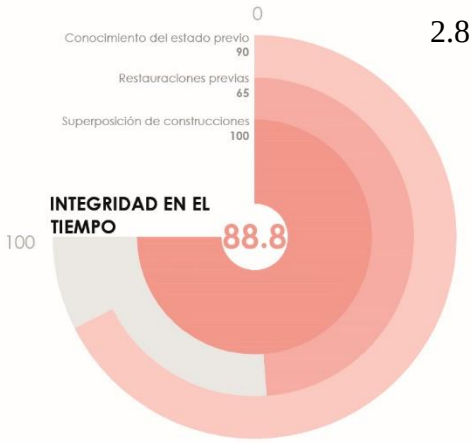
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INTEGRIDAD EN EL TIEMPO
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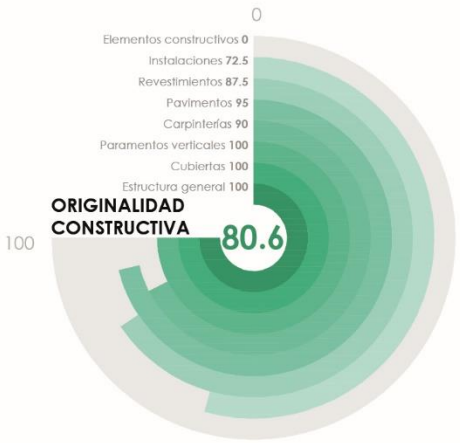
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Instalaciones 72.5
Revestimientos 87.5
Pavimentos 95
Carpinterías 90
Paramentos verticales 100
Cubiertas 100
Estructura general 100
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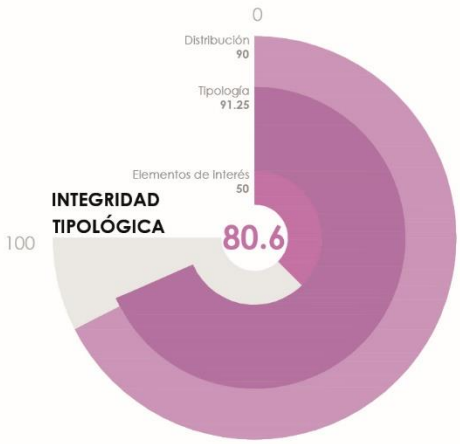
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Tipología
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Elementos de interés
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INTEGRIDAD TIPOLÓGICA
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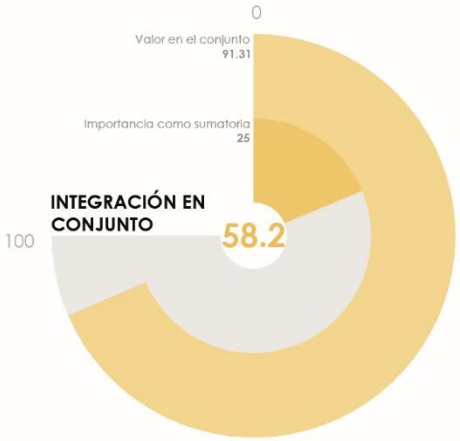
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Importancia como sumatoria
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INTEGRACIÓN EN CONJUNTO
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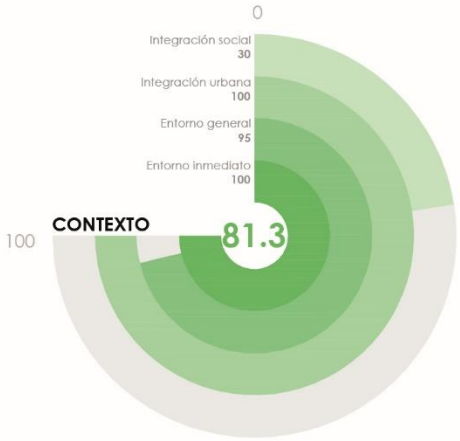
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Integración social
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Integración urbana
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Entorno general
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Entorno inmediato
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CONTEXTO
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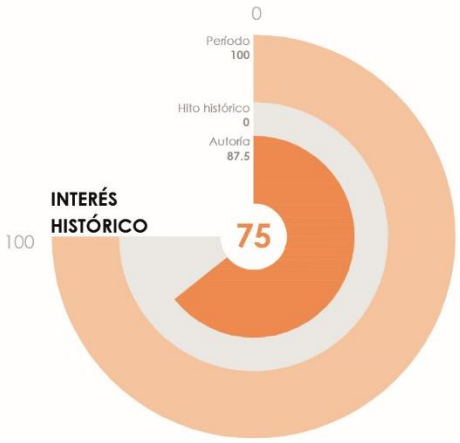
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Autoría
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INTERÉS HISTÓRICO
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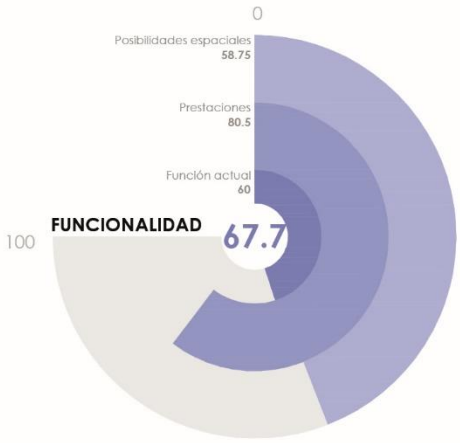
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Prestaciones
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Función actual
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FUNCIONALIDAD
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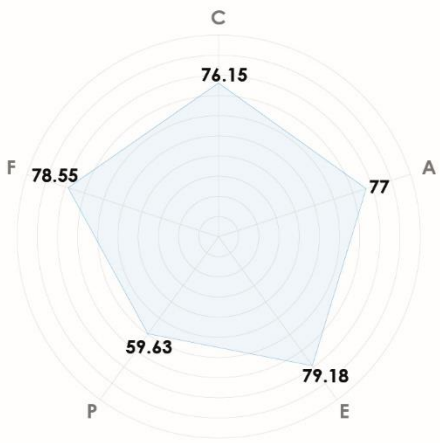
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A
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E
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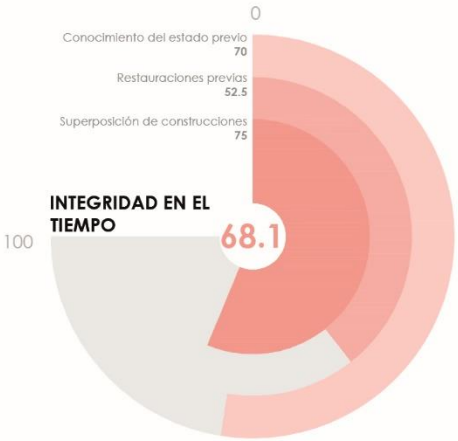
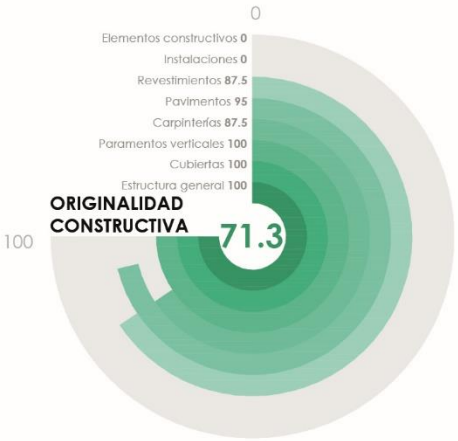
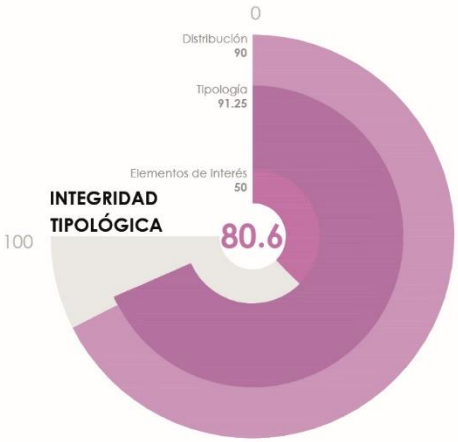
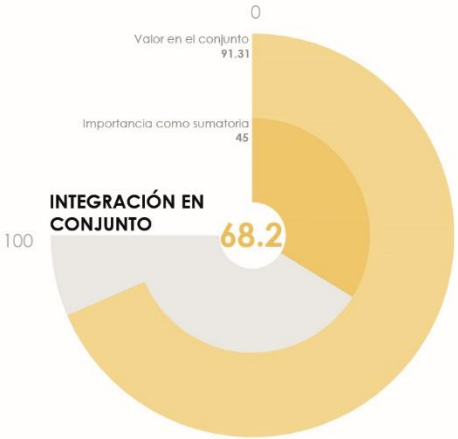
P
59.63
F
78.55

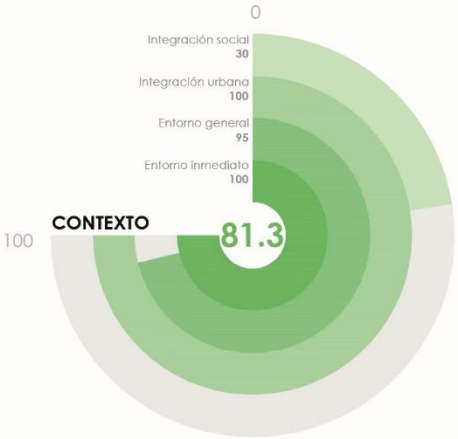
2.9 Indicators Castillo 1

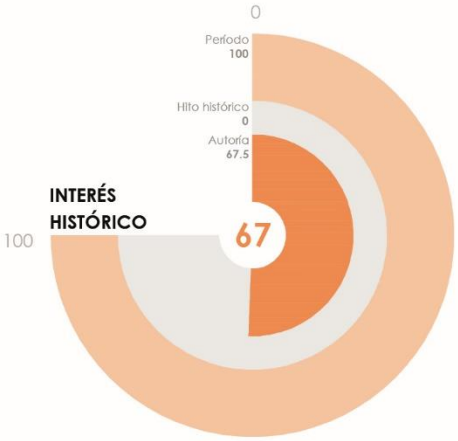


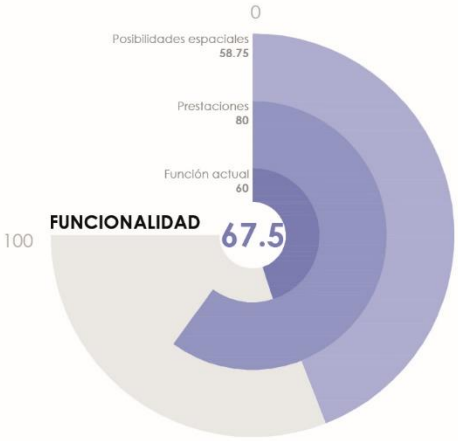


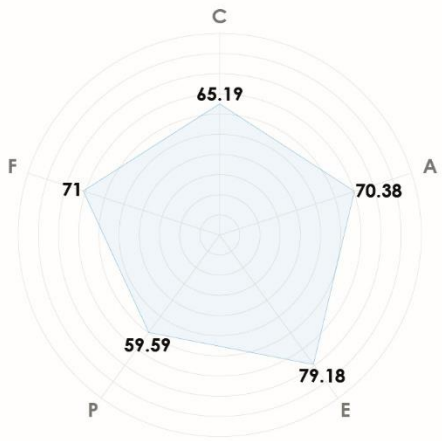




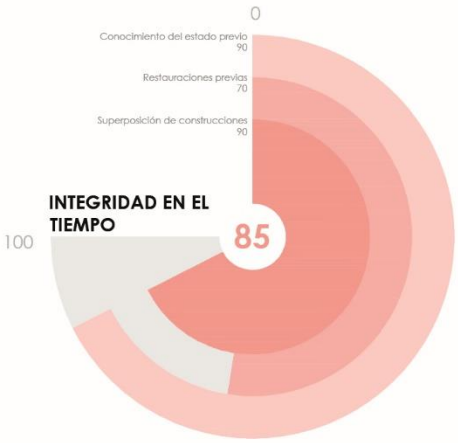


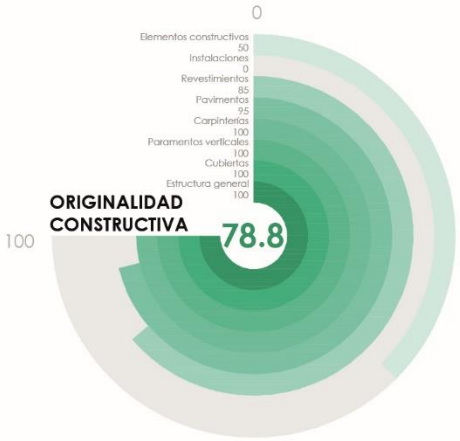


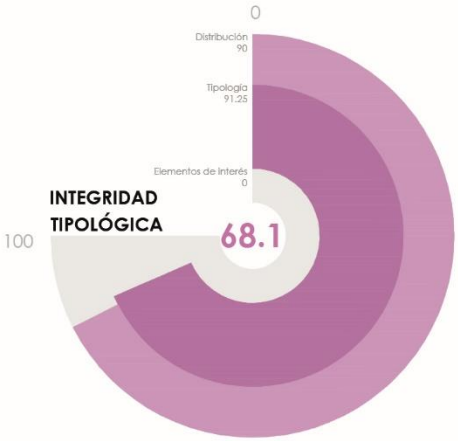


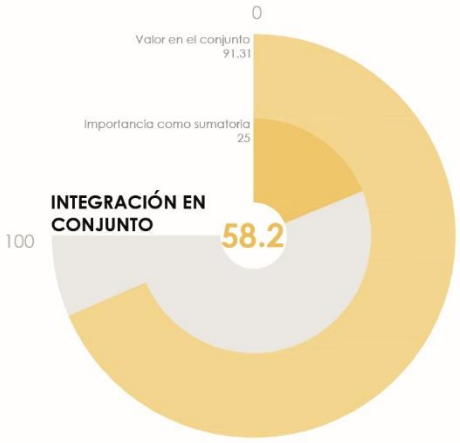


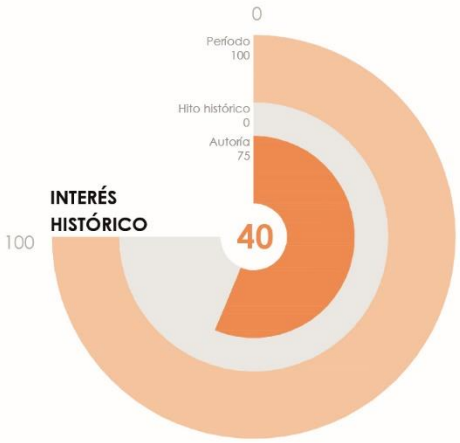
2.10 Indicators Castillo 3

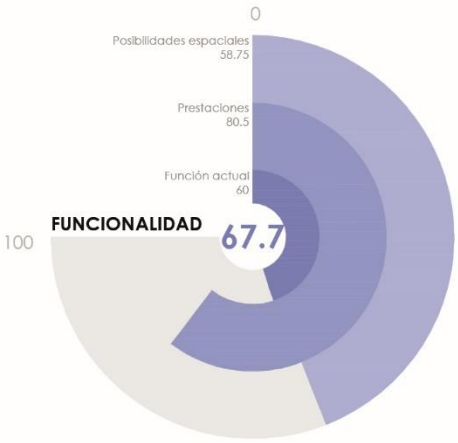


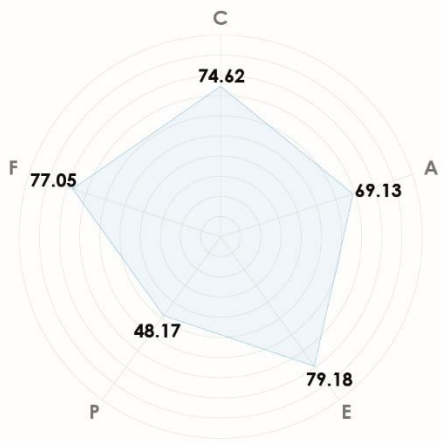




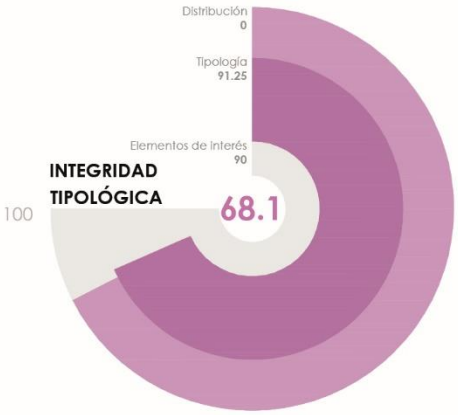


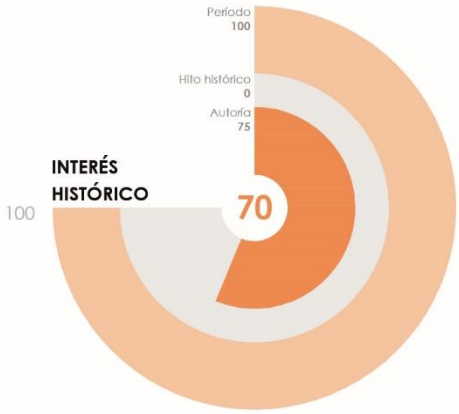


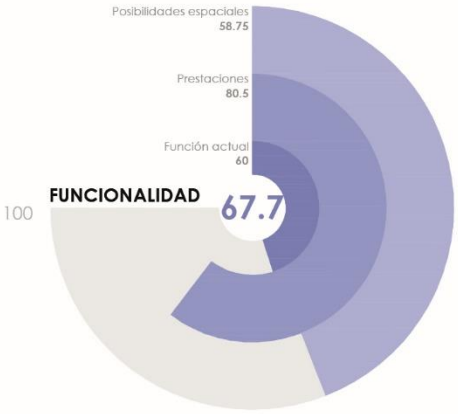


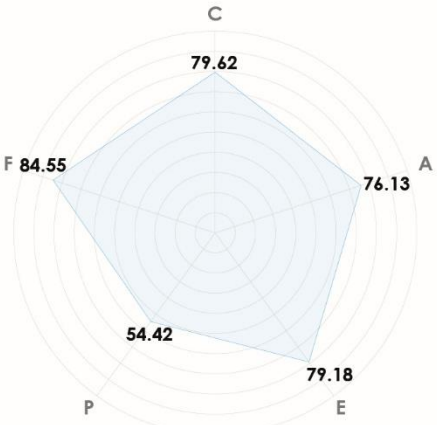


2.11 Indicators Castillo 5

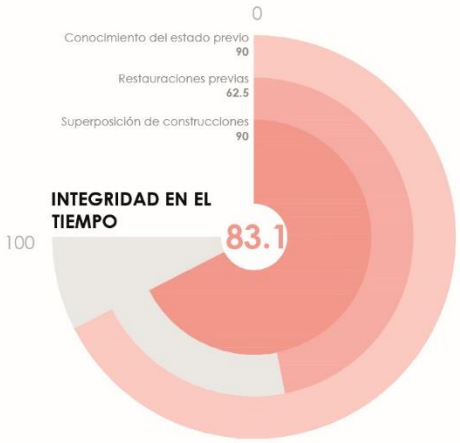


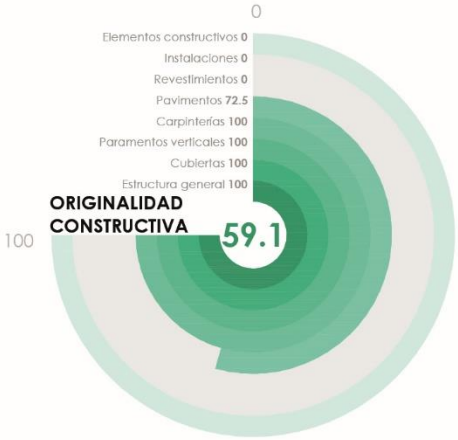


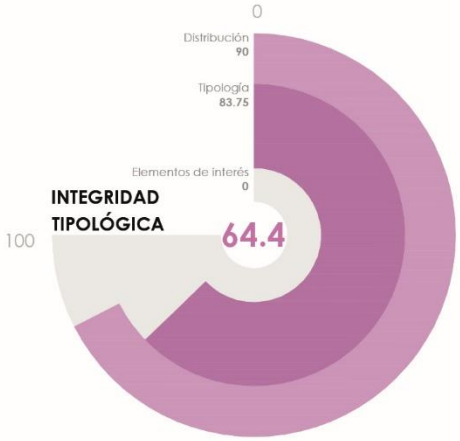


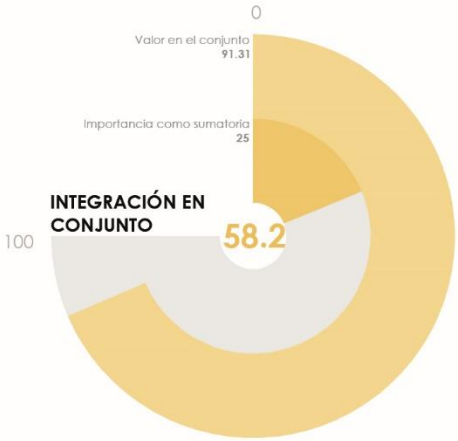


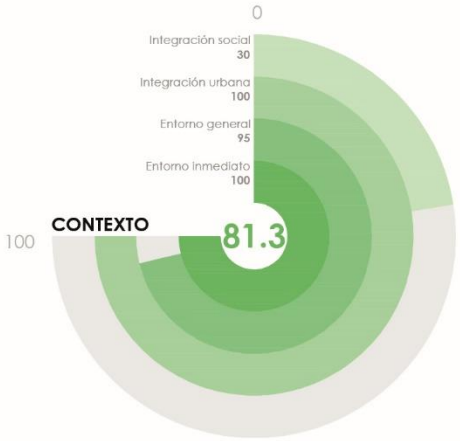
2.12 Indicators Castillo 7

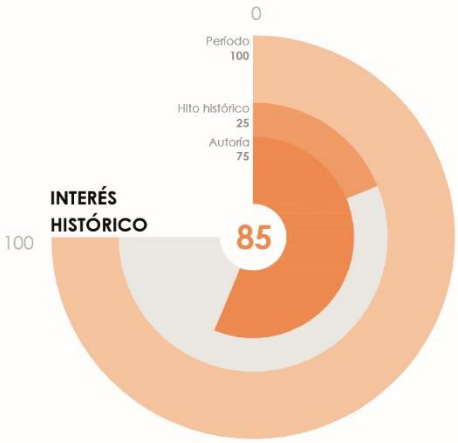


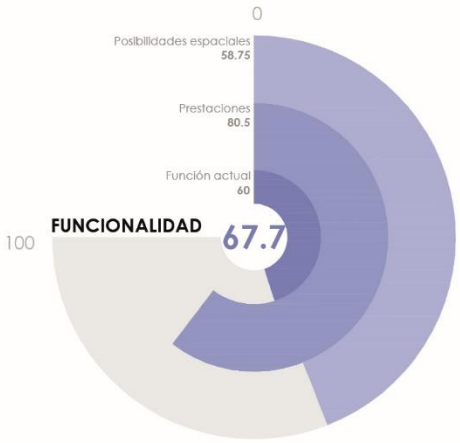


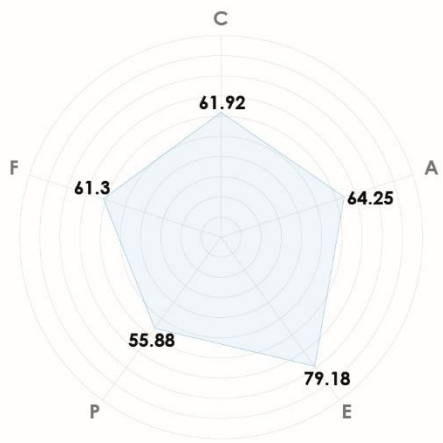




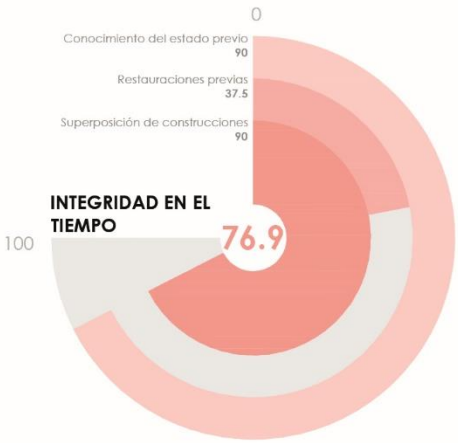


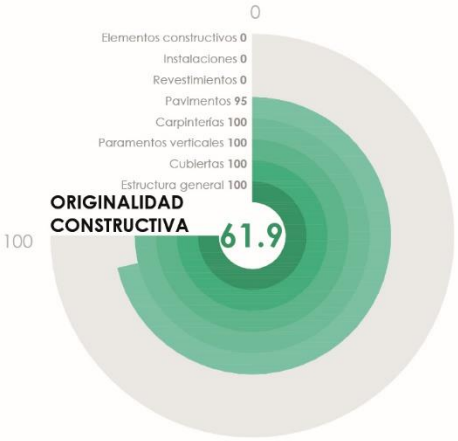


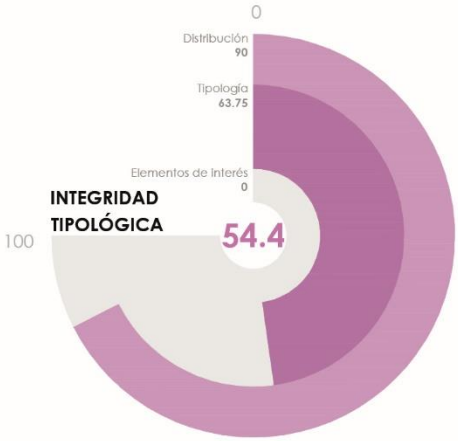


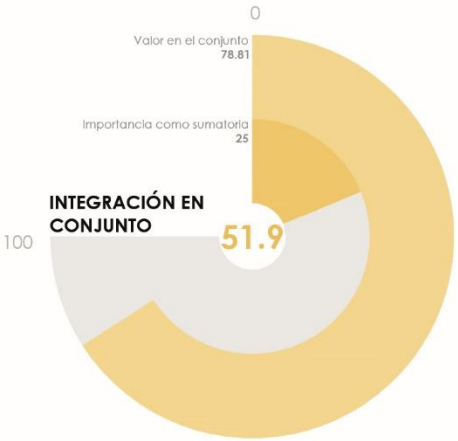


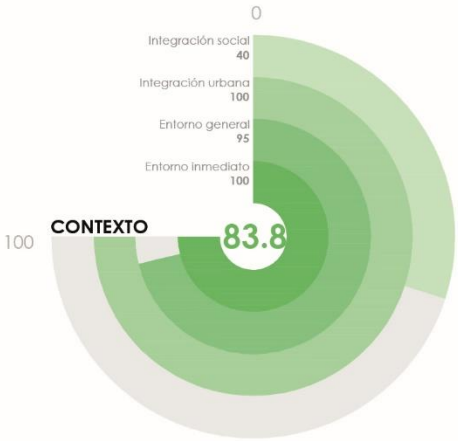
2.13 Indicators Castillo 9

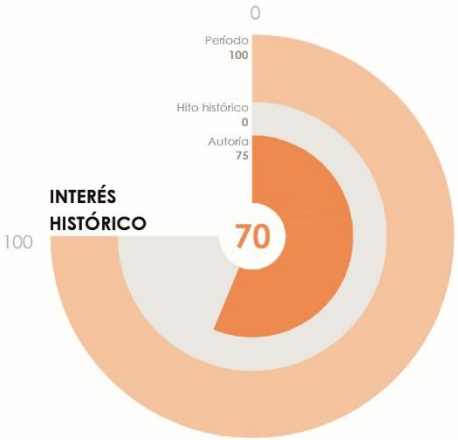


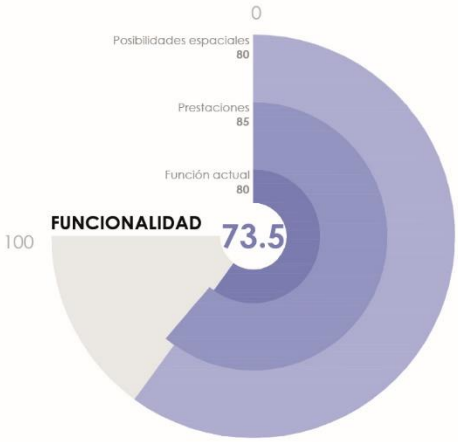


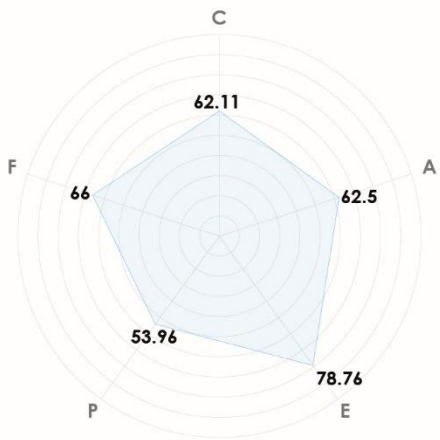




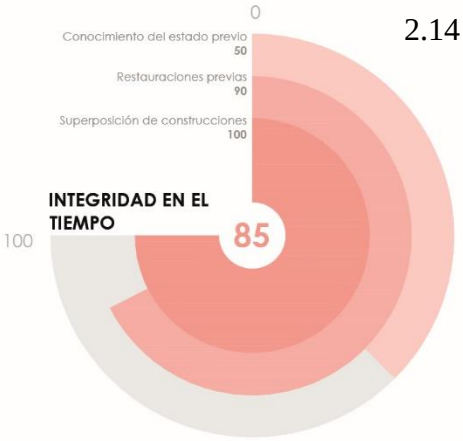


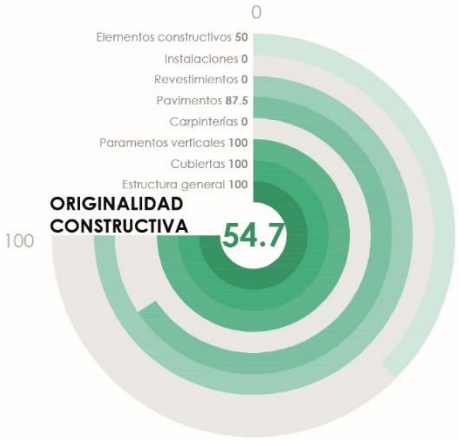


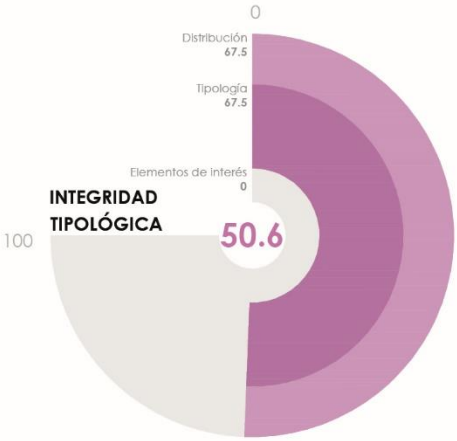


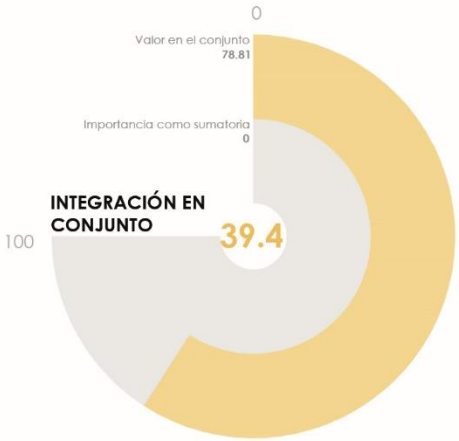


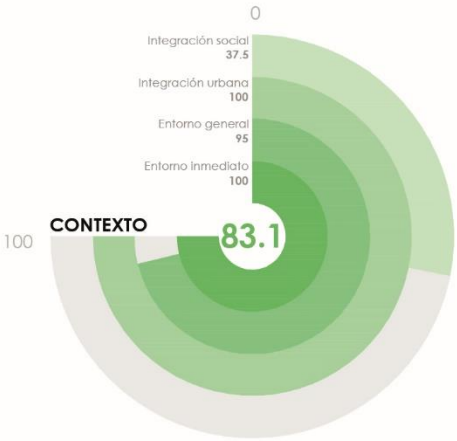

0
Estado de conservación
95
Cualidad de ruina
0
ESTADO GENERAL
25
100

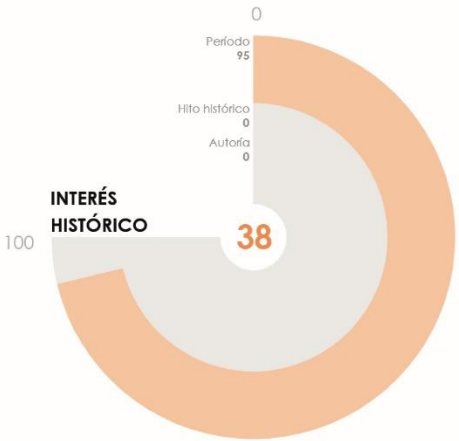

0
Conocimiento del estado previo
50
Restauraciones previas
90
Superposición de construcciones
100
INTEGRIDAD EN EL TIEMPO
85
100

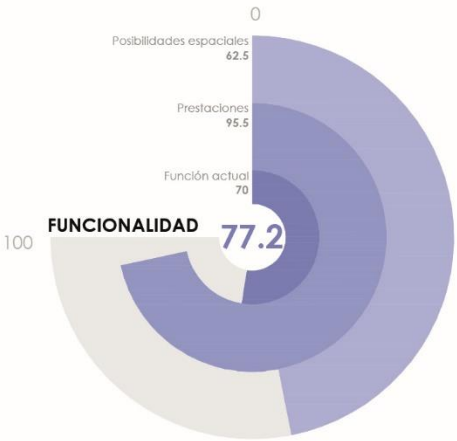

0
Elementos constructivos 50
Instalaciones 0
Revestimientos 0
Pavimentos 87.5
Carpinterías 0
Paramentos verticales 100
Cubiertas 100
Estructura general 100
ORIGINALIDAD CONSTRUCTIVA
54.7
100

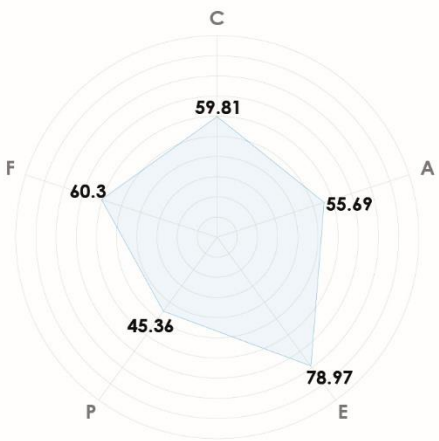

0
Distribución
67.5
Tipología
67.5
Elementos de interés
0
INTEGRIDAD TIPOLÓGICA
50.6
100


0
Valor en el conjunto
78.81
Importancia como sumatoria
0
INTEGRACIÓN EN CONJUNTO
39.4
100

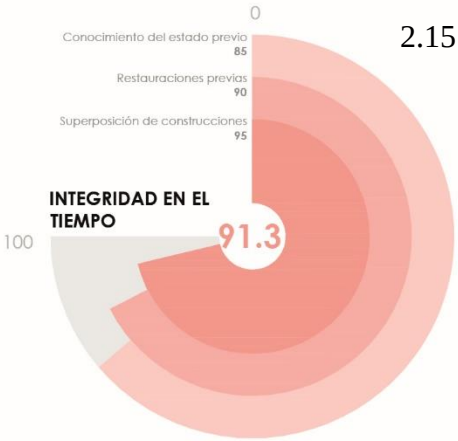

0
Integración social
37.5
Integración urbana
100
Entorno general
95
Entorno inmediato
100
CONTEXTO
83.1
100

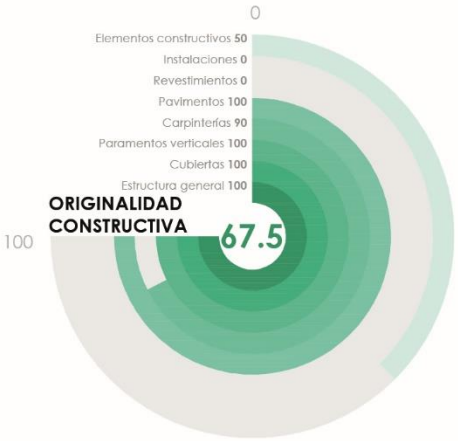

0
Período
95
Hito histórico
0
Autoría
0
INTERÉS HISTÓRICO
38
100

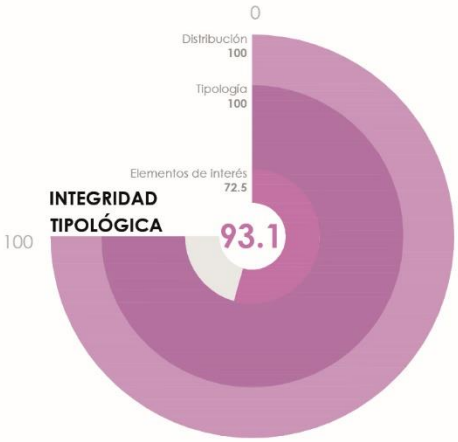

0
Posibilidades espaciales
62.5
Prestaciones
95.5
Función actual
70
FUNCIONALIDAD
77.2
100

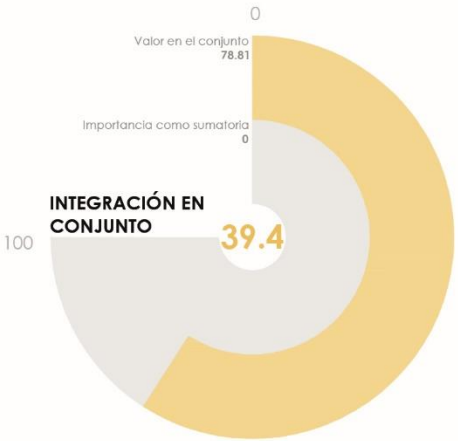

C
59.81
A
55.69
E
78.97
P
45.36
F
60.3

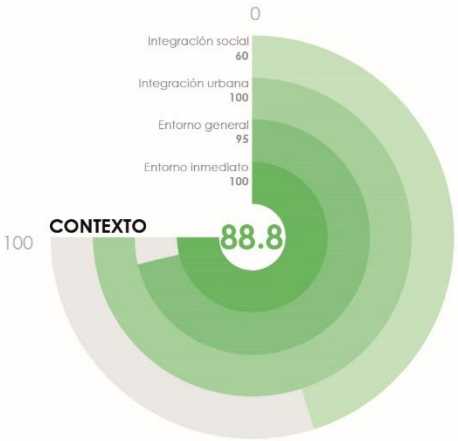
2.15 Indicators Espíritu Santo 2

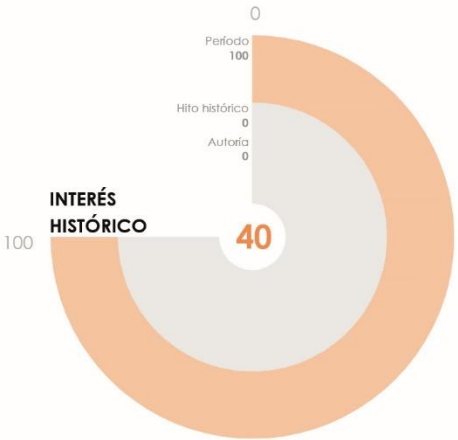


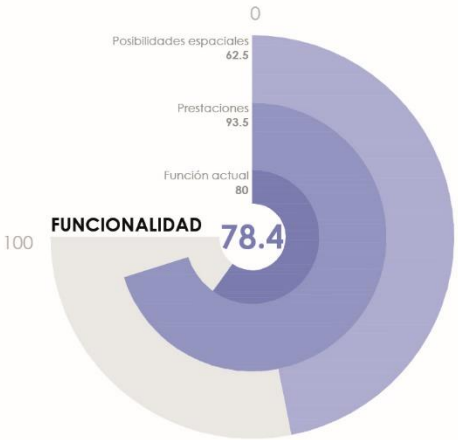


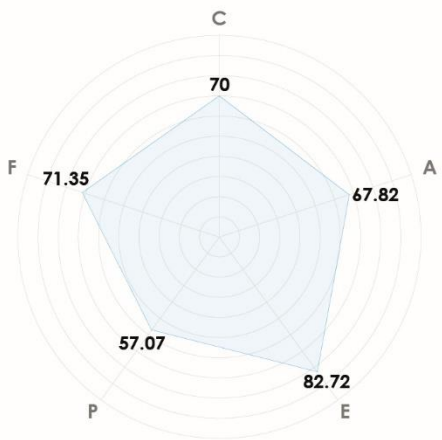




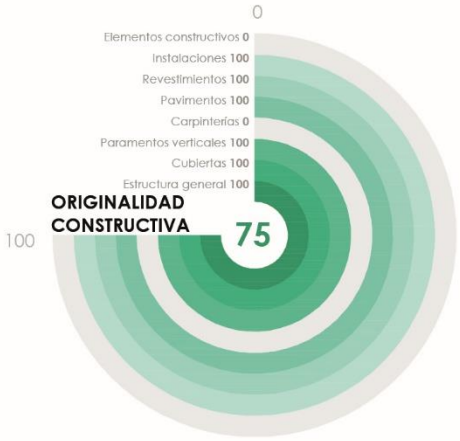


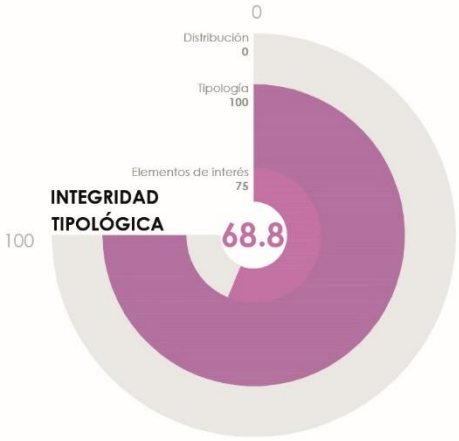


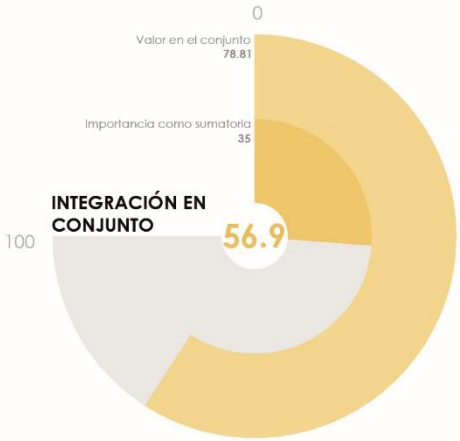


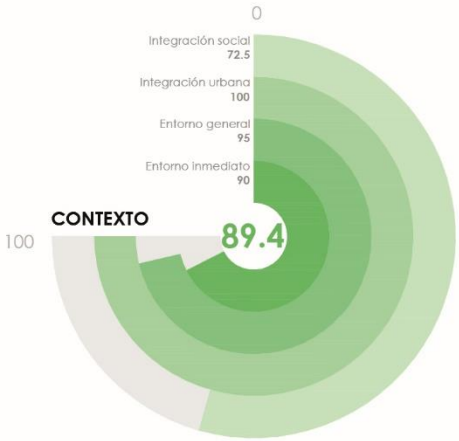


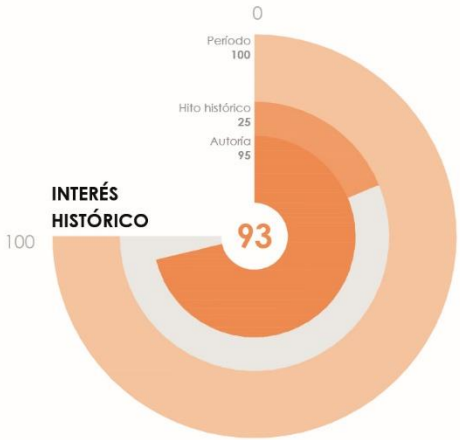
2.16 Indicators Fountain

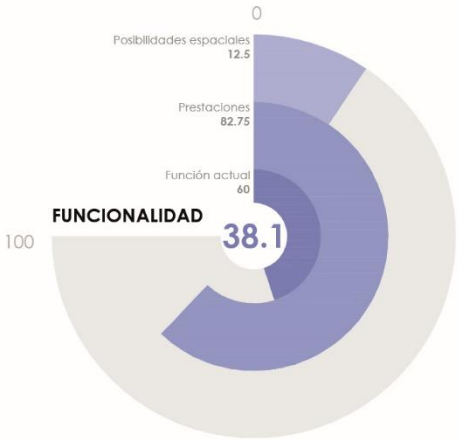


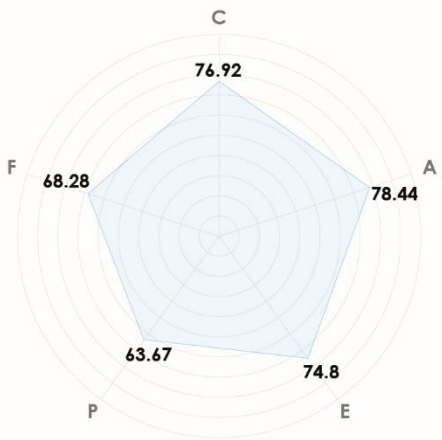




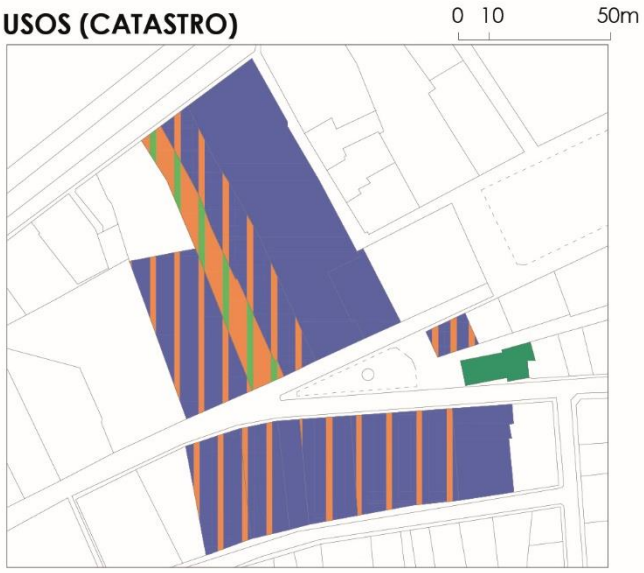


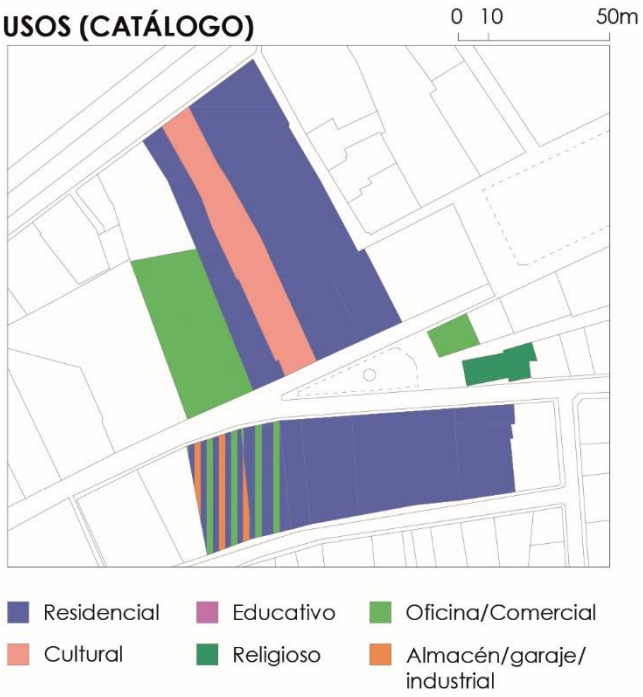




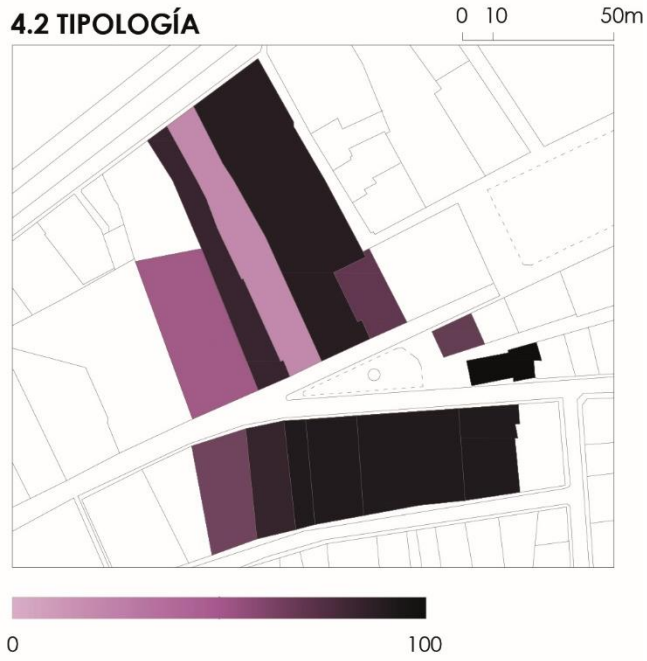


2.17 Use of buildings (according to Catalogue from P.E.P. and Cadastre) (E 1/2500)



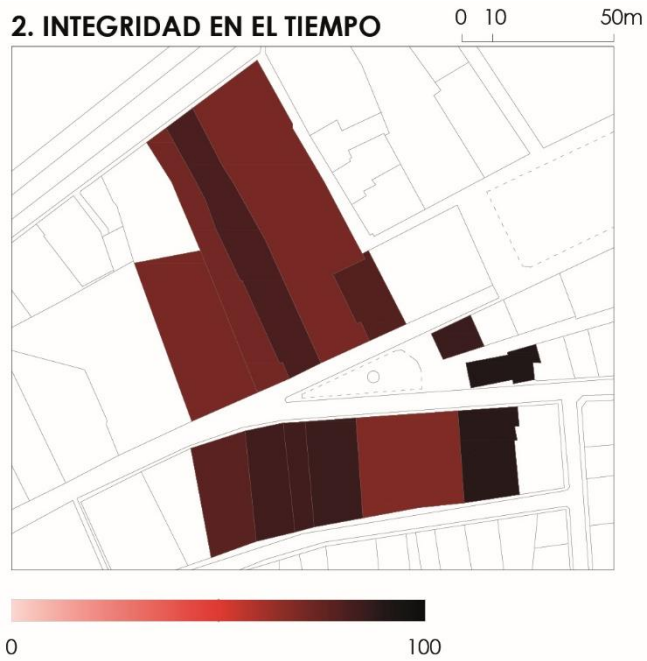


2.18 Indicators *4.2 Tipology* (E 1/2500)

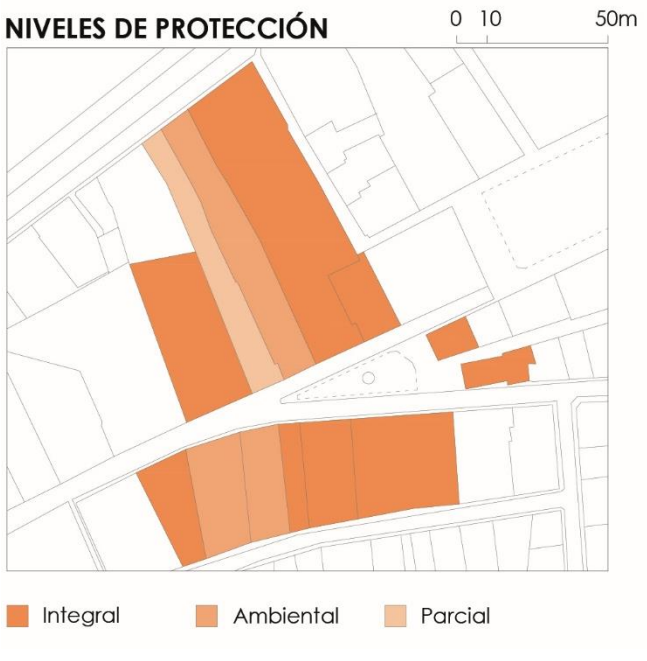


2.19 Indicator *4.3 Distribution* (E 1/2500)

2.20 Indicator *2. Integrity over time* (E/2500)

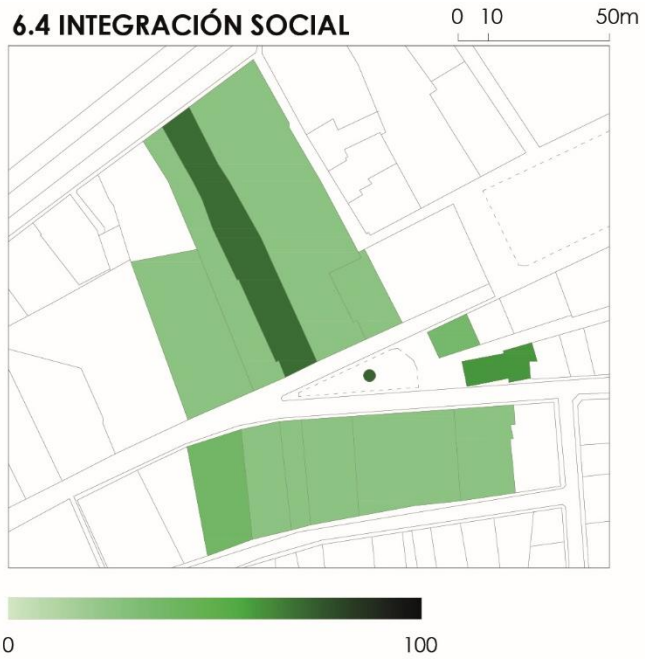


2.21 Protection levels (E/2500)

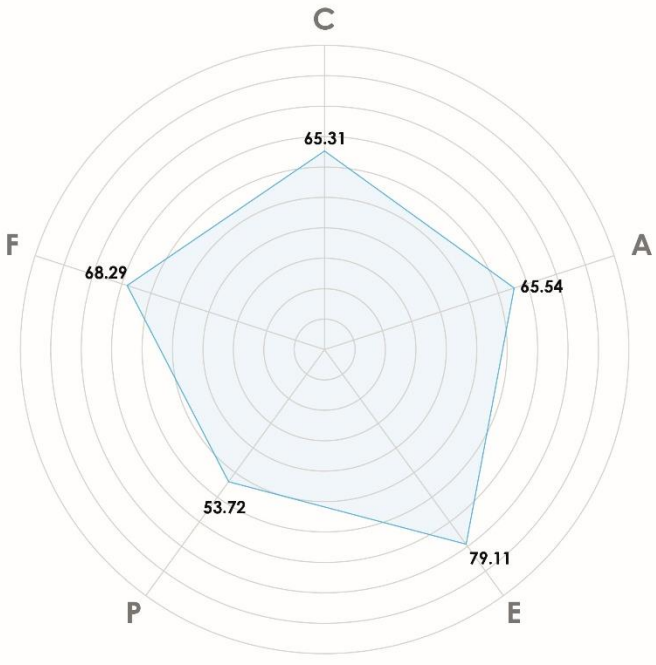


2.22 Indicator *7.1 Authorship* (E/2500)

2.23 Indicator *6.4 Social integration* (E/2500)



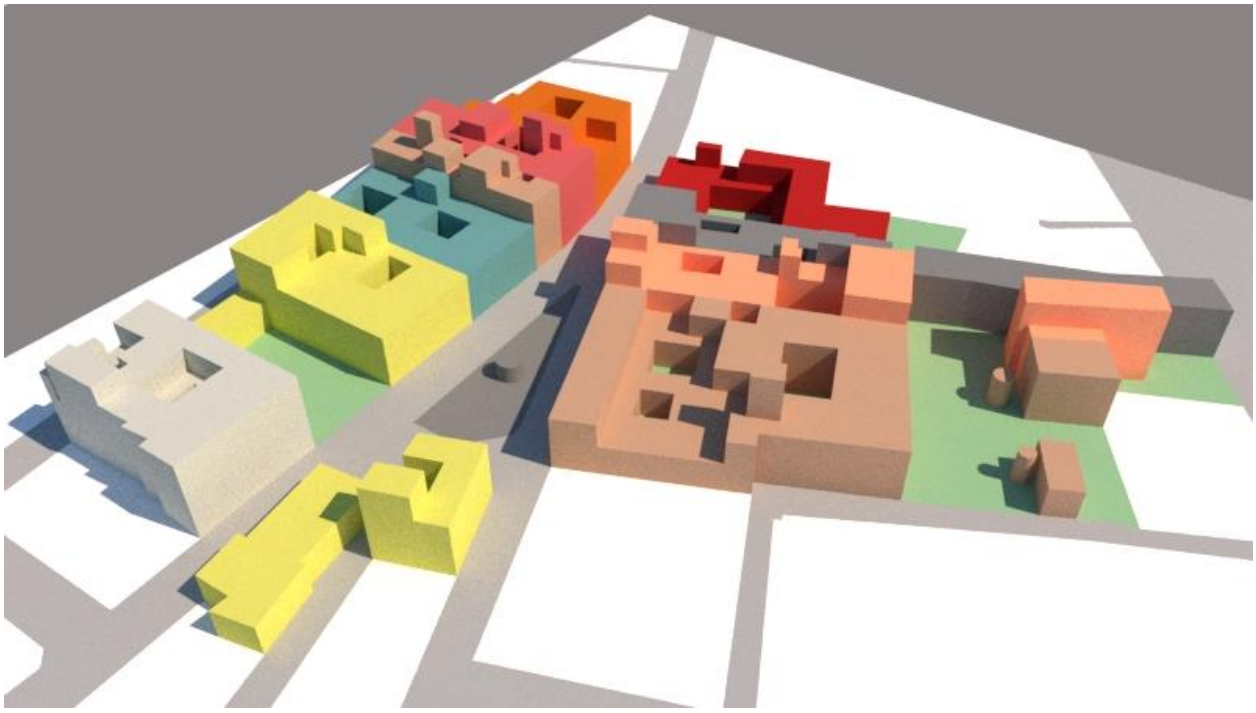
2.24 Unitary graphic of the group

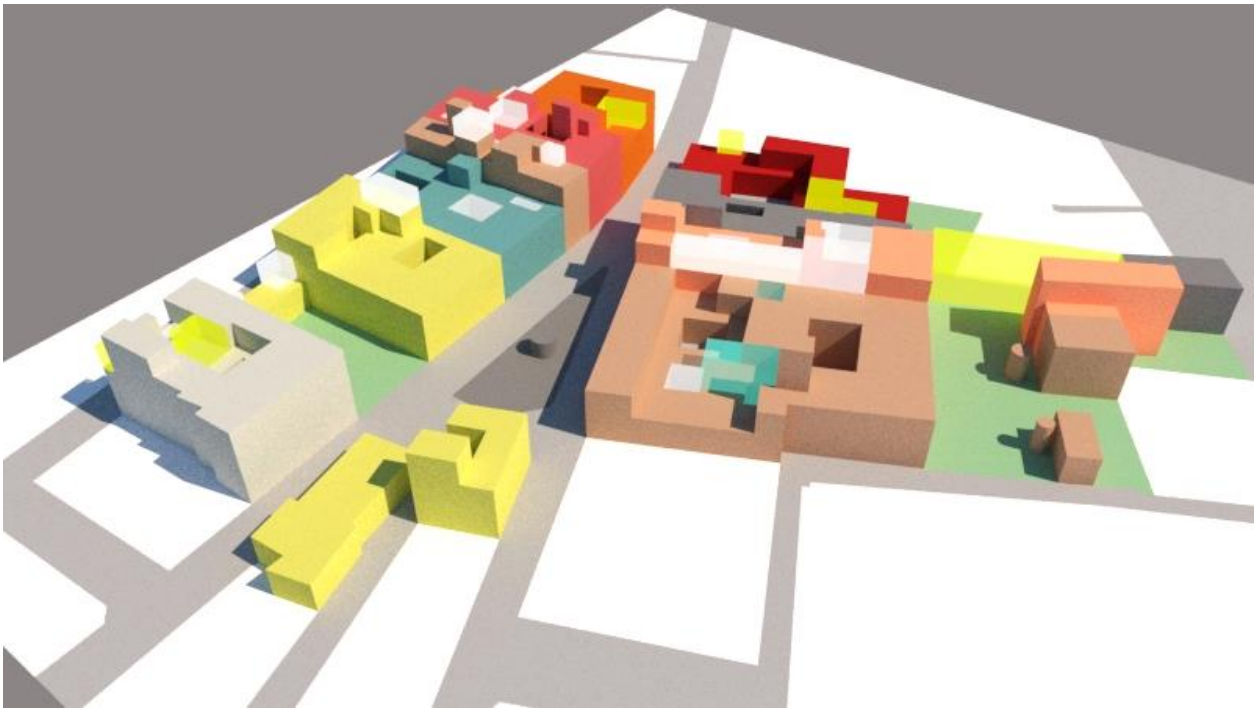


2.25 Volumetries of the set

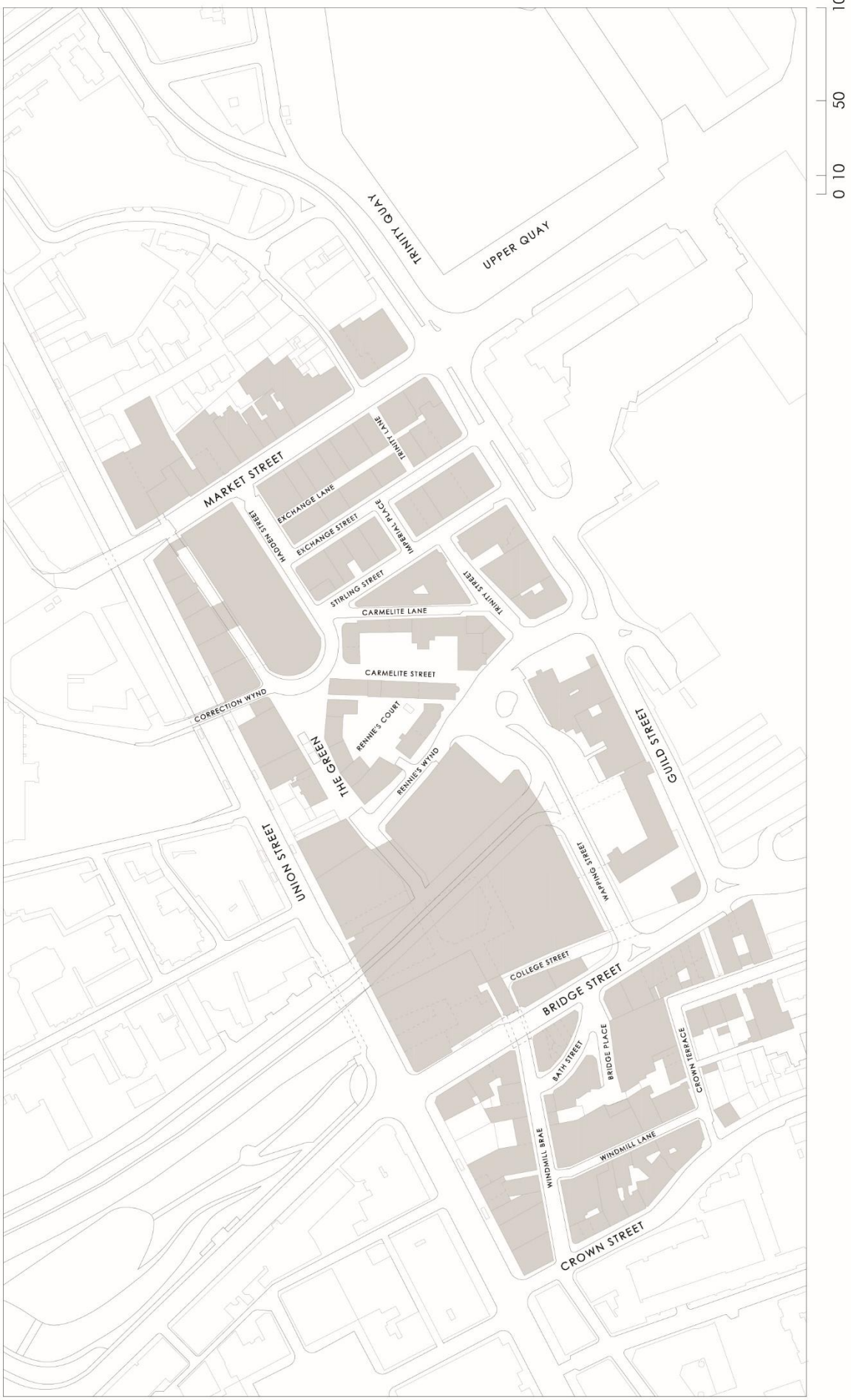
According to Cadastre / according to direct observation and aerial photos

According to Cadastre / according to direct observation and aerial photos





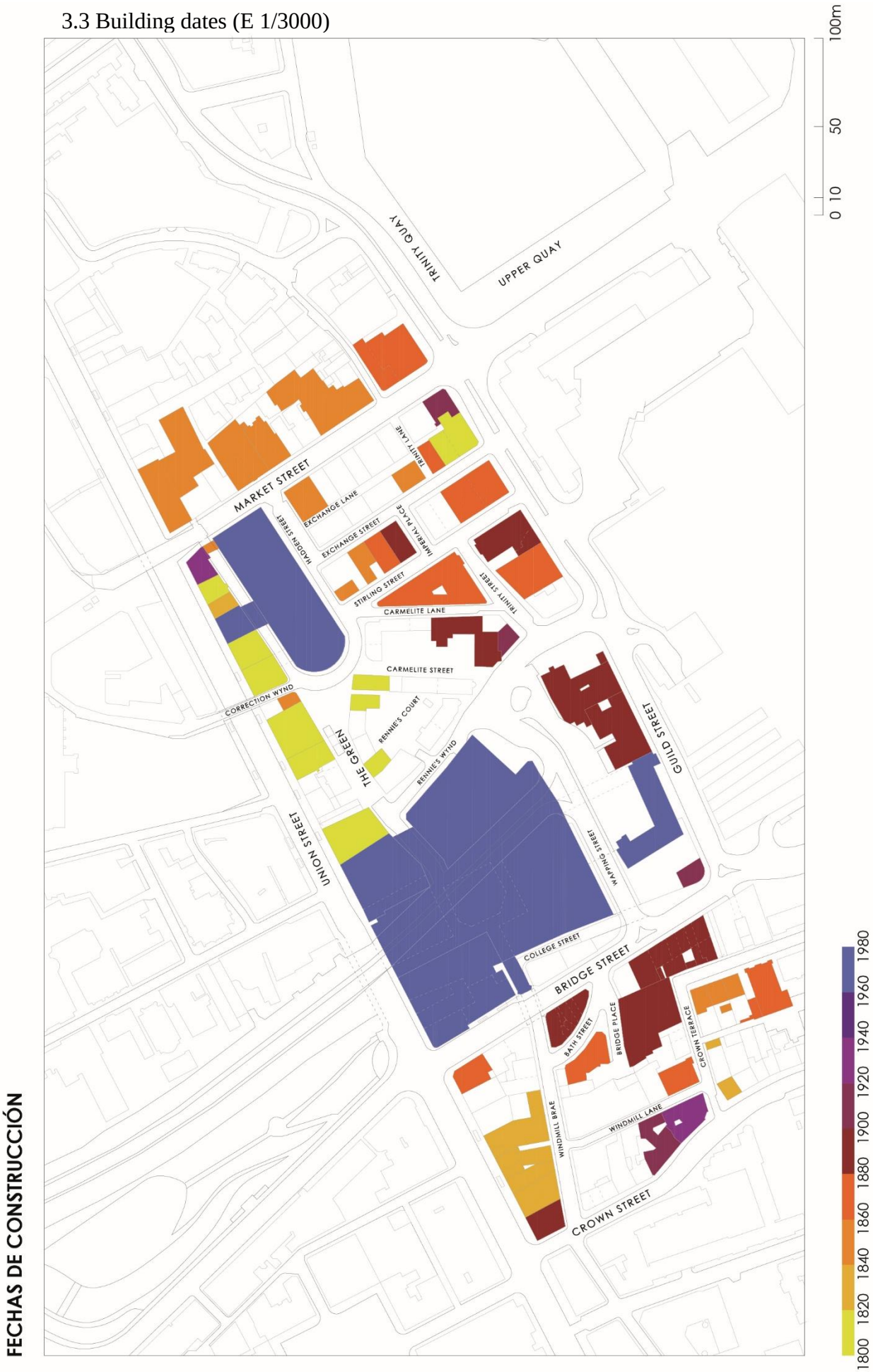
3.1 The Green: area and case studies (E 1/3000)



THE GREEN

3.2 Study areas (E 1/3000)

3.3 Building dates (E 1/3000)



3.4 Indicator *7.1 Authorship* (E 1/3000)

3.5 Protection levels (E 1/3000)

3.6 Indicator *4. Typological integrity* (E 1/3000)

3.7 Indicator *5.2 Value within the set* (E 1/3000)

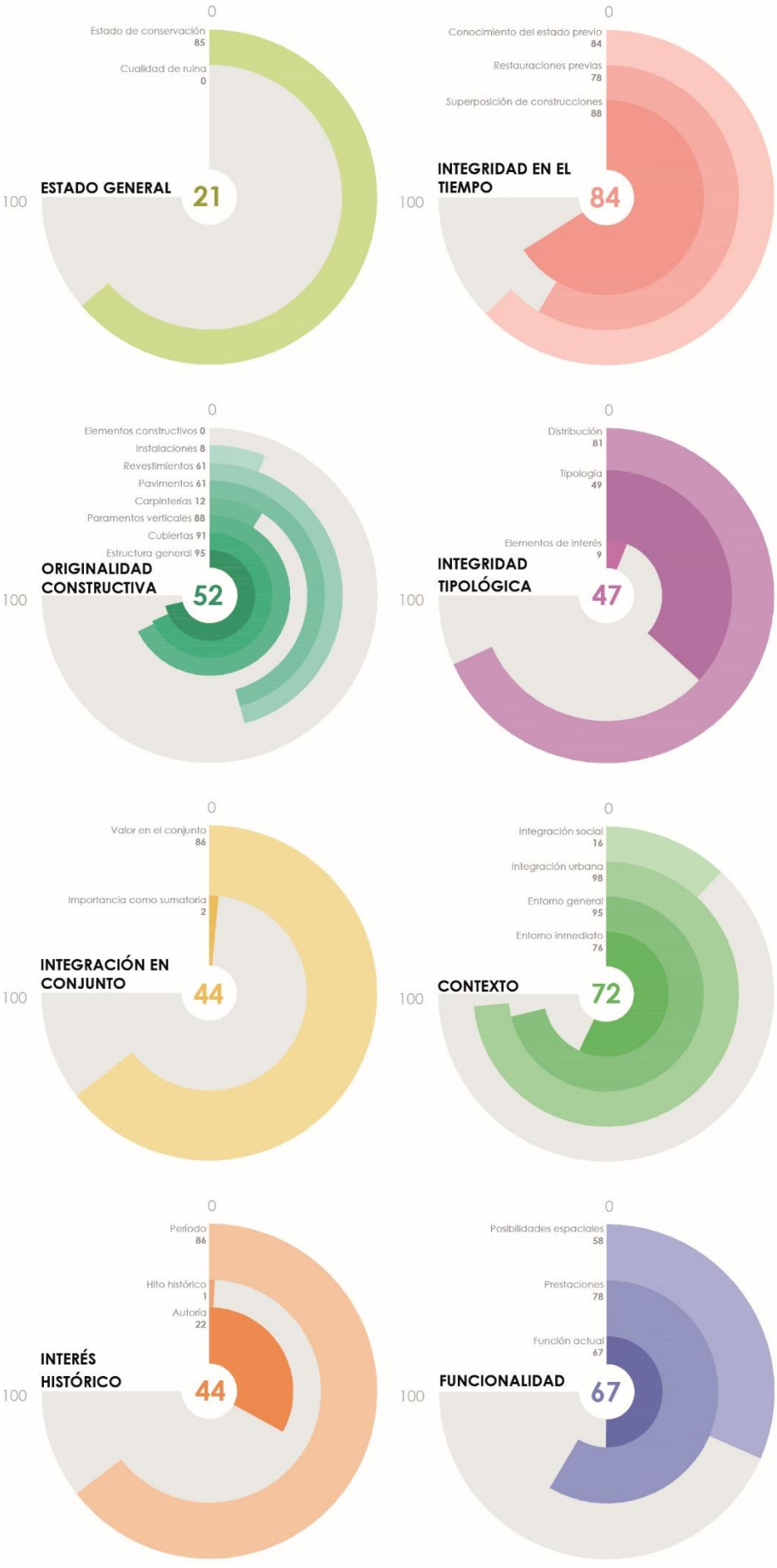
3.8 Indicator *6.4 Social integration* (E 1/3000)

3.9 Indicator *6.1 Immediate environment* (E 1/3000)

3.10 Indicator *7.1 Period* (E 1/3000)

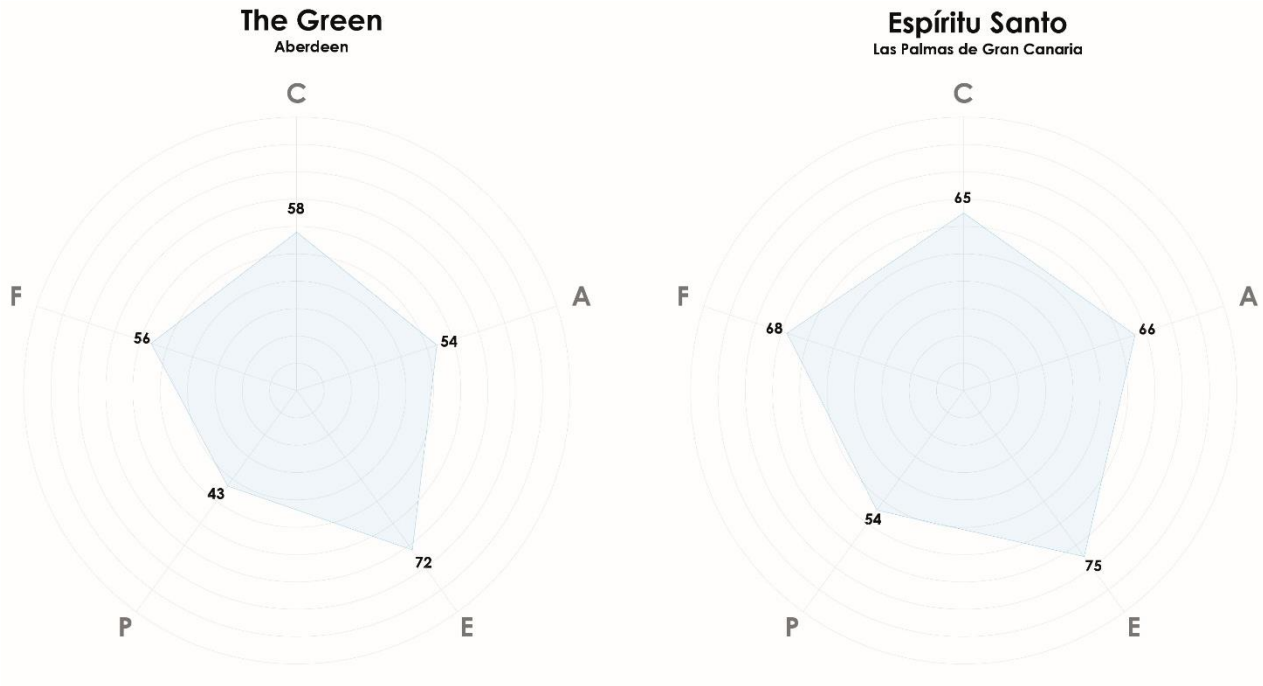
3.11 Indicator *8.2 Facilities* (E 1/3000)

3.12 Indicator *8.3 Spatial possibilities* (E 1/3000)



3.12 Average indicators for The Green set

3.14 Comparation of unitary graphs for The Green y Espíritu Santo sets



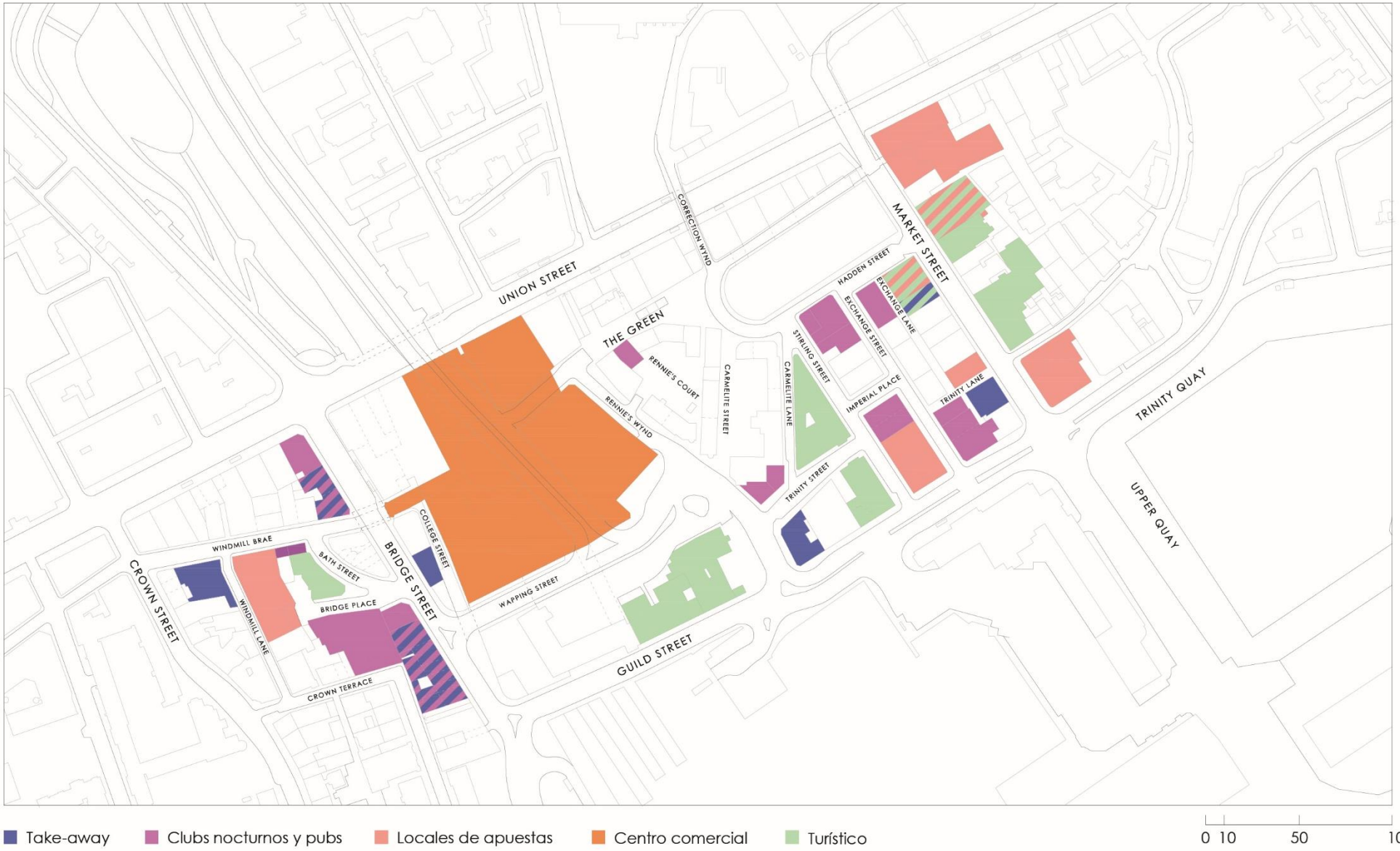
3.15 Indicator *D. Lightning* (E 1/3000)

3.16 Indicator *B. Installations on façade* (E 1/3000)

3.17 Indcator *A. Premises* (E 1/3000)

3.18 Indicator *E. Façades maintenance* (E 1/3000)

ACTIVIDAD NO LOCAL: TAKE-AWAY, CLUBS NOCTURNOS / PUBS, LOCALES DE APUESTAS Y CENTRO COMERCIAL + TURÍSTICO



3.19 Non-local activity (E 1/3000)

3.20 Totally or partially empty buildings (E 1/3000)

9.2 Historical images and plans annexes

4.1 Torriani, L. (1588) *Ciudad Real de Las Palmas* [Map] Graph. sc. 100 Spanish fathoms (approx 1:5400). Las Palmas de Gran Canaria (Herrera Piqué & Tous Meliá, 1995)

4.2 Cassola, P. (1599) *Ciudad de Las Palmas / Planta del Sitio de Canaria* [Map] Graph. Sc. 200 walking steps (approx 1:4500) Las Palmas de Gran Canaria (Herrera Piqué & Tous Meliá, 1995)

4.3 Del Castillo y Ruiz de Vergara, P. A. (1686) *Ciudad de Las Palmas de la isla de Canaria* [Map] No Sc. *Descripción de las Yslas de Canaria* (Herrera Piqué & Tous Meliá, 1995)

4.4 Coello, F. (1849) *Ciudad de Las Palmas* [Map] Sc. nº1 (1:14000) y nº3 (1:93333) Madrid. (Herrera Piqué & Tous Meliá, 1995)

4.5 López Echegarreta, L. F. (1883) *Plano de la ciudad de Las Palmas de Gran Canaria* [Map] Sc. 1:6000. Paris, Talleres L. Wuhrer, Imp. de Robelin. (Herrera Piqué & Tous Meliá, 1995)

4.6 Arroyo, L. (1898) *Las Palmas de Gran Canaria, Las Palmas (1/2)* [Map] Sc. approx 1:2000 (Herrera Piqué & Tous Meliá, 1995)

4.7 Navarro, F. (1910) *Plano de la ciudad del Real de Las Palmas* [Map] Sc. 1:6000. *Guía de la ciudad de Las Palmas y de la isla de Gran Canaria*. Barcelona. Rafael Enríquez Padrón. (Herrera Piqué & Tous Meliá, 1995)

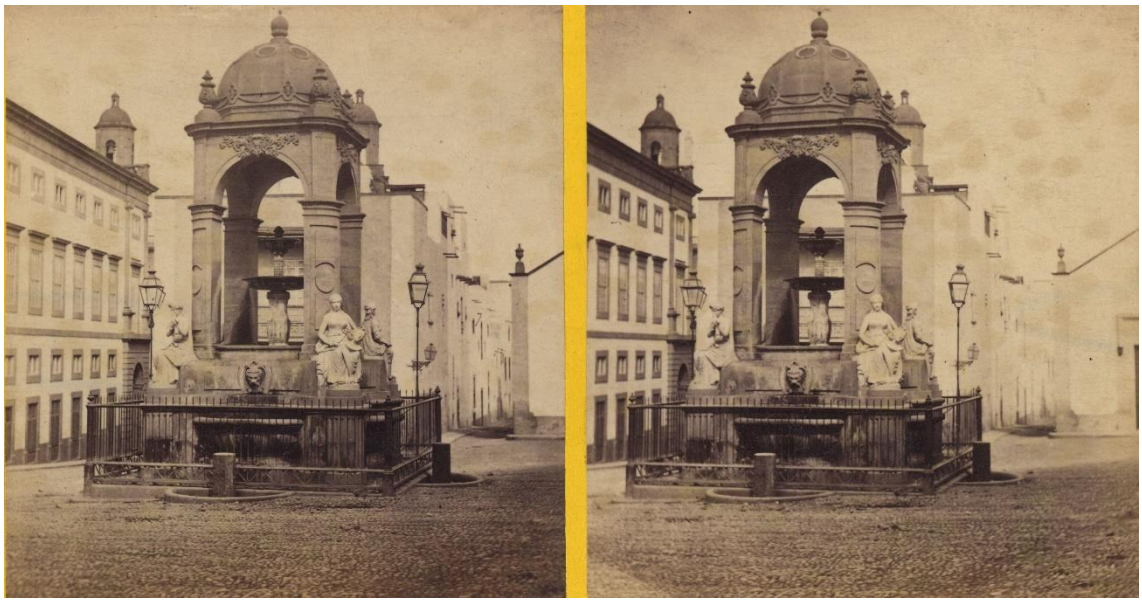
4.8 Navarro, F. (1915) *Plano de Las Palmas* / *Facilitado y revisado por el Ayuntamiento*. [Map] Sc. 1:13000 Barcelona: J. Soler & A. Martín. (Gago Vaquero, 2018)

4.9 Anonymous (1890-1900) *Barrio de los Arenales e Isleta*, Las Palmas de Gran Canaria [Photographic reproduction] José A. Pérez Cruz Collection, Archivo de Fotografía Histórica de Canarias (FEDAC / Cabildo de Gran Canaria)

4.10 Anonymous (1914) *Coche de la Sociedad de Automóviles en la calle Alonso Alvarado*, Las Palmas de Gran Canaria [Photomechanic image] José A. Pérez Cruz Collection, Archivo de Fotografía Histórica de Canarias (FEDAC / Cabildo de Gran Canaria)

4.11 Anonymous (1920-1930) *Panorámica del barrio de Arenales y la bahía de La Luz*, Las Palmas de Gran Canaria [Photograph] Vecinos de La Isleta Collection, Archivo de Fotografía Histórica de Canarias (FEDAC / Cabildo de Gran Canaria)

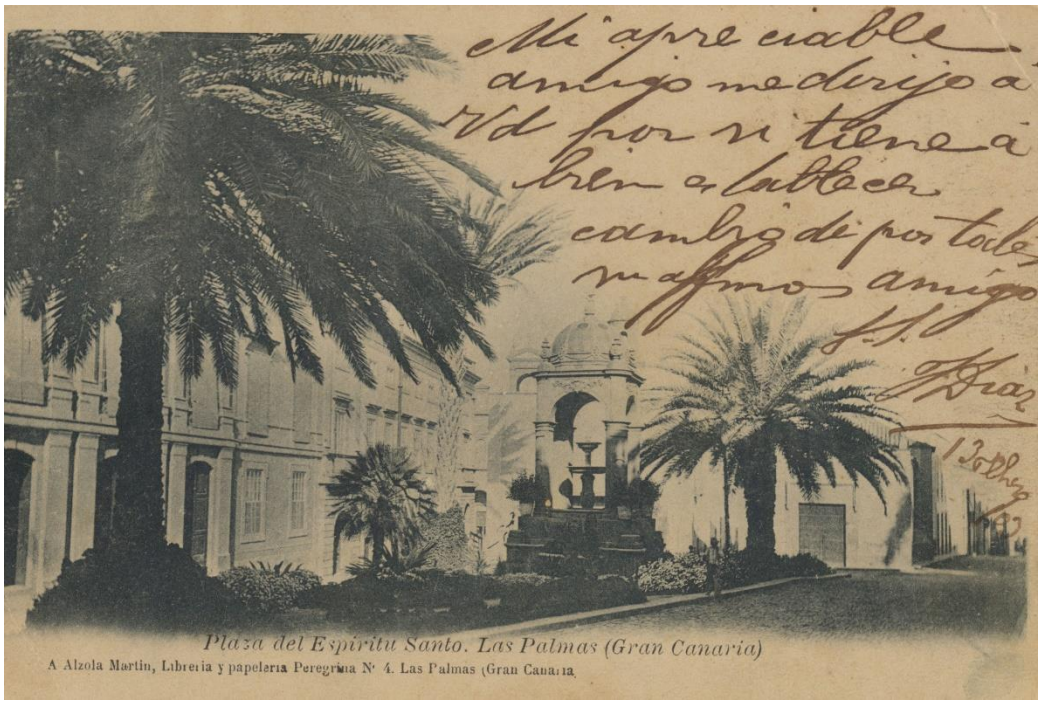
4.12 Anonymous (1868) Espíritu Santo Fountain [Stereoscopy] José A. Pérez Cruz Collection, Archivo de Fotografía Histórica de Canarias (FEDAC / Cabildo de Gran Canaria)



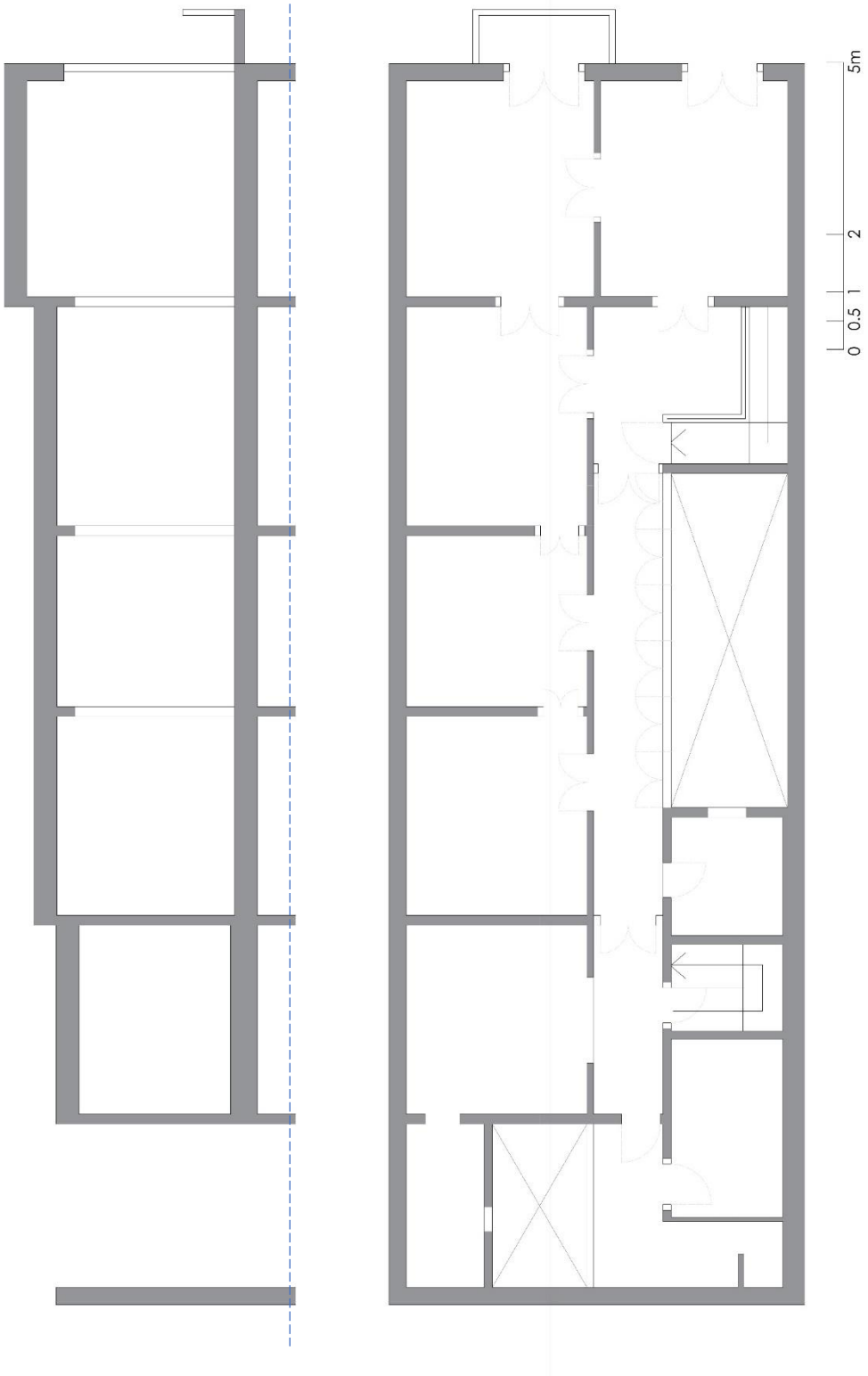
4.13 Anonymous (1895-1900) *Pilar del Espíritu Santo,* Las Palmas de Gran Canaria [Stereoscopy] Casa de Colón Collection, Archivo de Fotografía Histórica de Canarias (FEDAC / Cabildo de Gran Canaria)

4.14 Anonymous (1890-1895) *Calle del Castillo y Dr Chil sin* (?) *el pilar del Espíritu Santo*, Las Palmas de Gran Canaria [Photograph] Casa de Colón Collection, Archivo de Fotografía Histórica de Canarias (FEDAC / Cabildo de Gran Canaria)

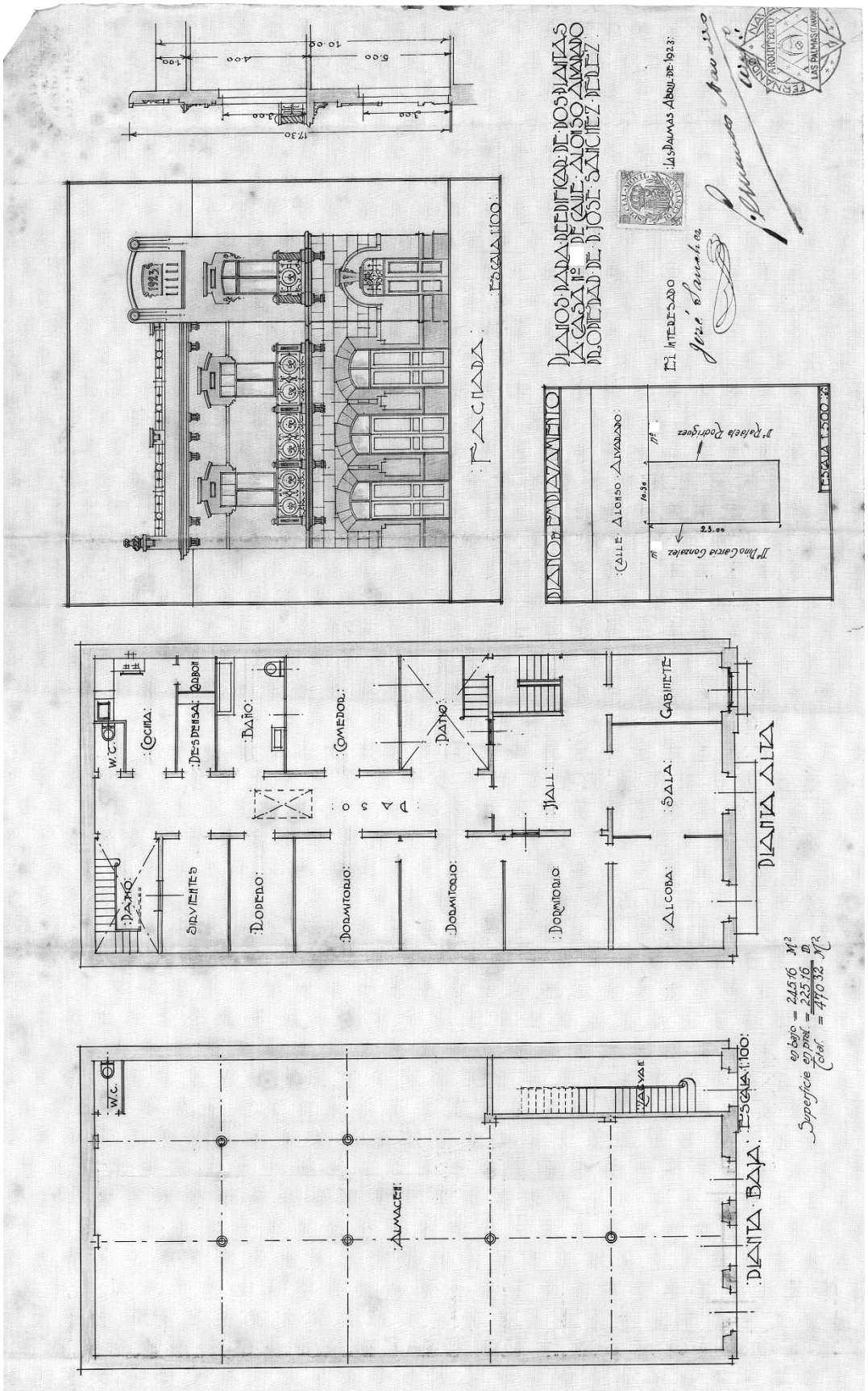
4.15 Anonymous (1900-1905) *Plaza Espíritu Santo*, Las Palmas de Gran Canaria [Photomechanic image] José A. Pérez Cruz Collection, Archivo de Fotografía Histórica de Canarias (FEDAC / Cabildo de Gran Canaria)



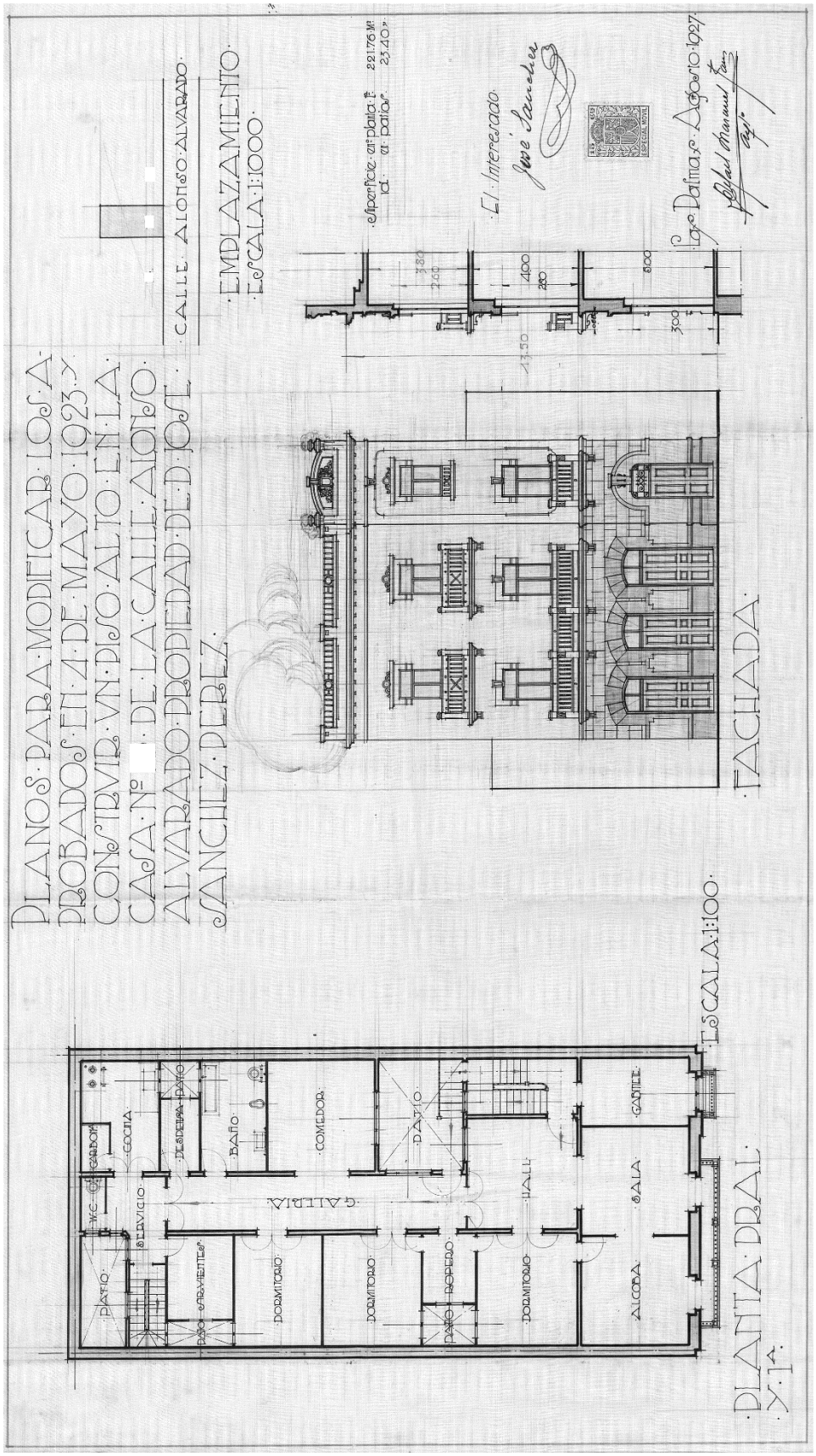
4.16 Plans of the house in Eusebio Navarro (longitudinal section and plan) in its state prior to the start of the works (E 1/150) (Own elaboration)



4.17 Navarro, F. (1923) *Planos para reedificar en dos plantas la casa nº (…) de calle Alonso Alvarado propiedad de D. José Sánchez Pérez* [Photocopied plan] Scale 1:100 Las Palmas de Gran Canaria (Facilitated by the homeowners)

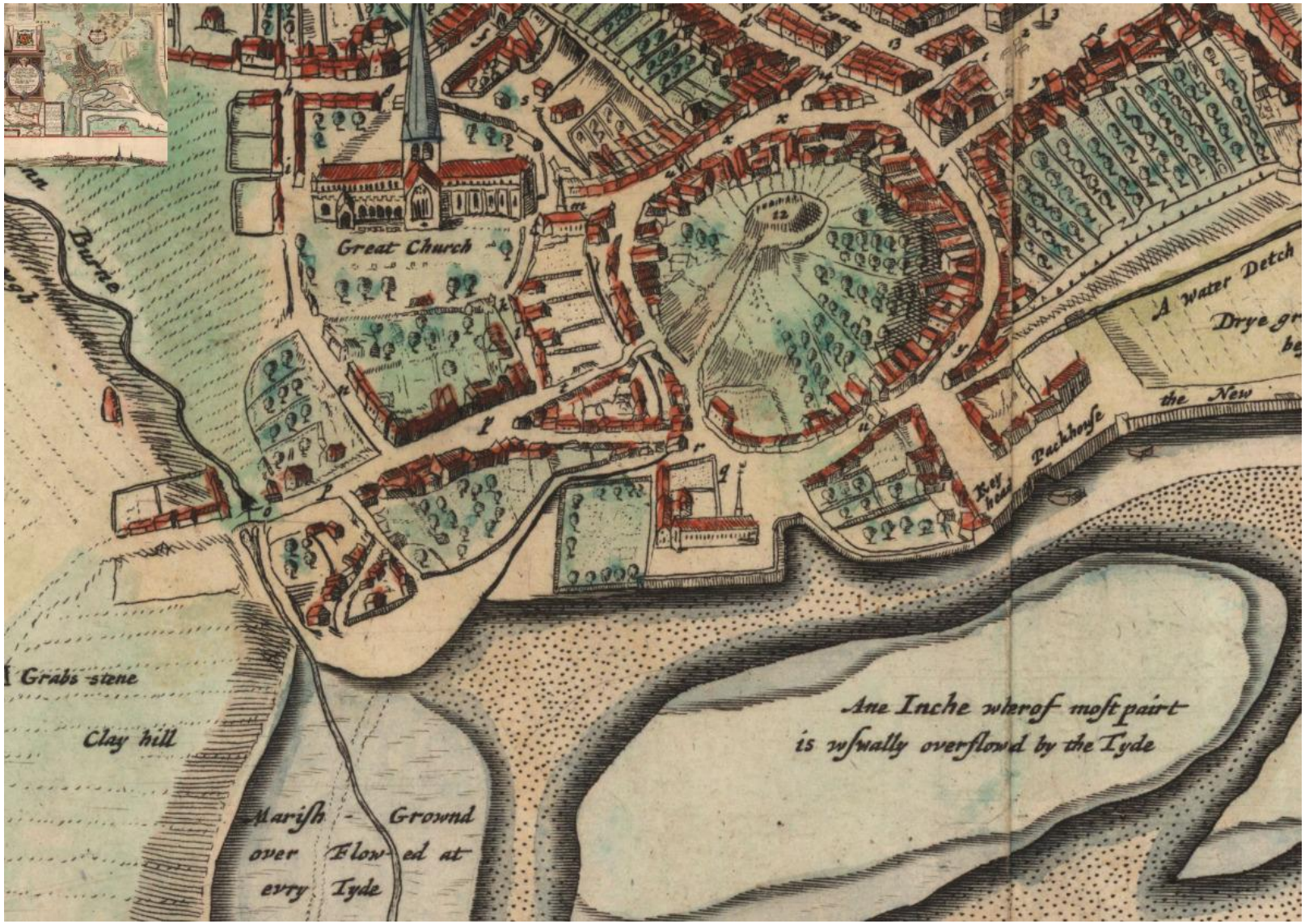


Masanet Faus, R. (1927) *Planos modificar los aprobados en 4 de mayo 1923 y construir un piso alto en la casa nº (...) de calle Alonso Alvarado propiedad de D. José Sánchez Pérez* [Photocopied plan] Scale 1:100 Las Palmas de Gran Canaria (Facilitated by the homeowners)

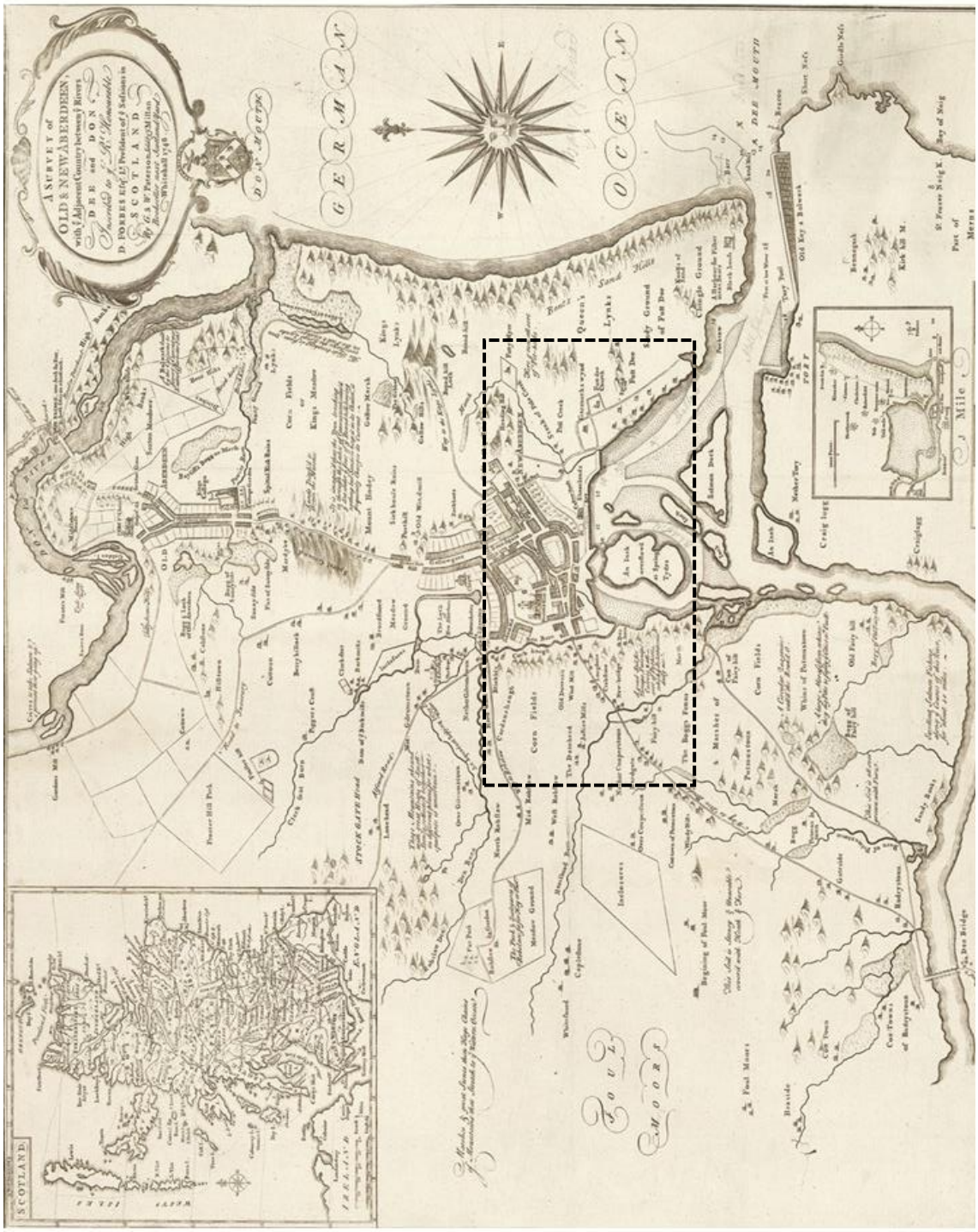


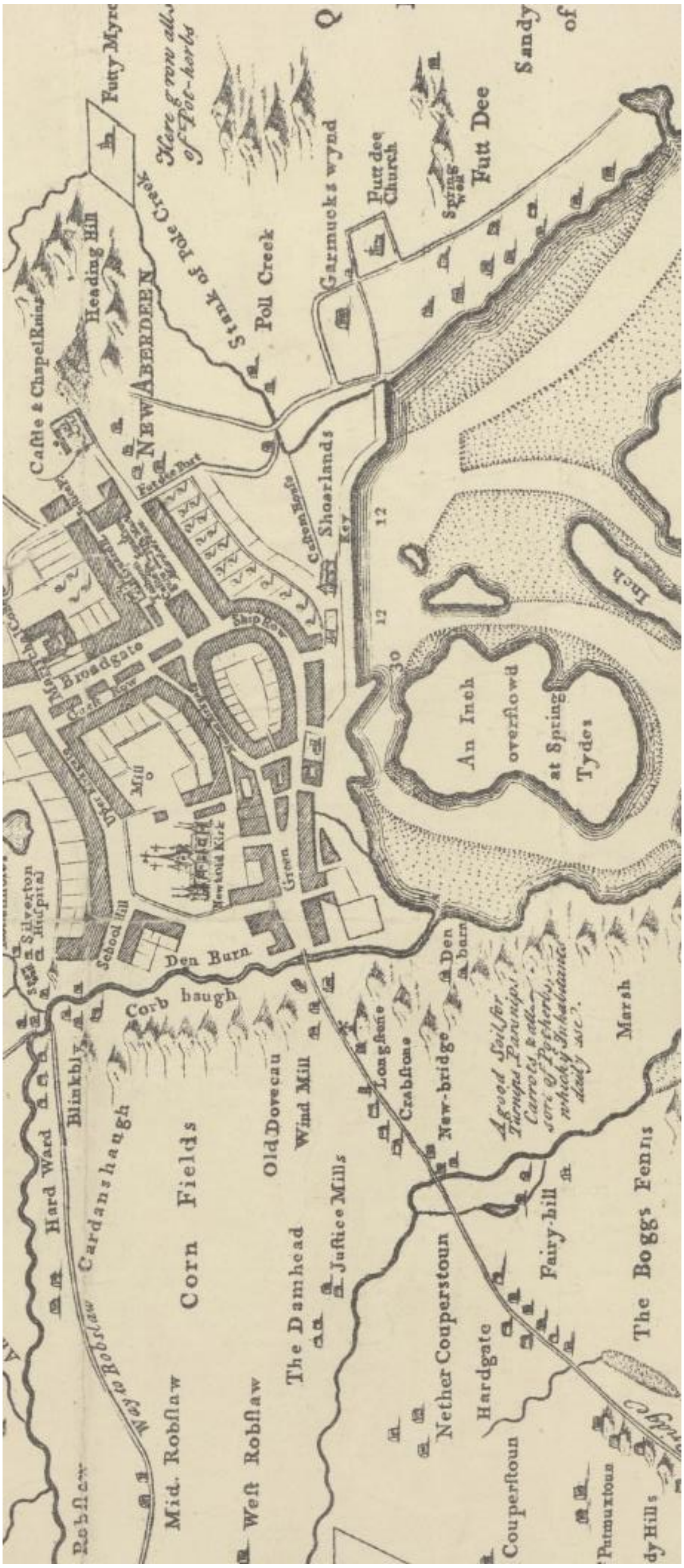
5.1 Gordon, J. (1661) *Abredoniae novae et veteris descriptio / auctore Jacobo Gordono/ A description of New and of Old Aberdeens; with the places nearest adjacent* [Map] Graphic scale. National Library of Scotland.

(General view and detail of The Green)


Great Church
A Water Detch
the New
Backhouse
Burne
Grabs stene
Clay hill
Marish - Grownd
over Flow-ed at
evry Tyde
Ane Inche wherof most pairt
is wswally overflowd by the Tyde

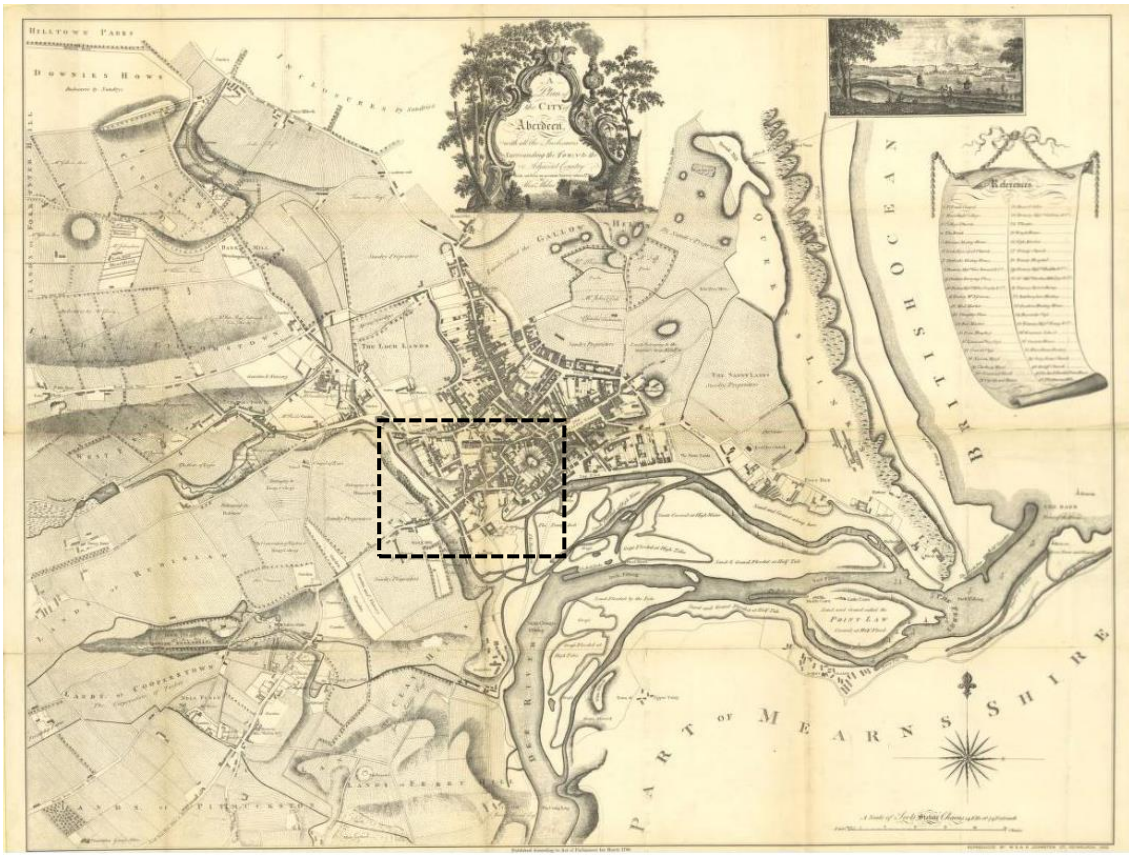
5.2 Paterson, G. & W. (1746) *A survey of Old and New Aberdeen, with ye Adjacent Country between ye Rivers Dee & Don* [Map] Graphic scale. London; J. Millan Bookseller next Scotland Yard / Whitehall. National Library of Scotland. (General view and detail of The Green)





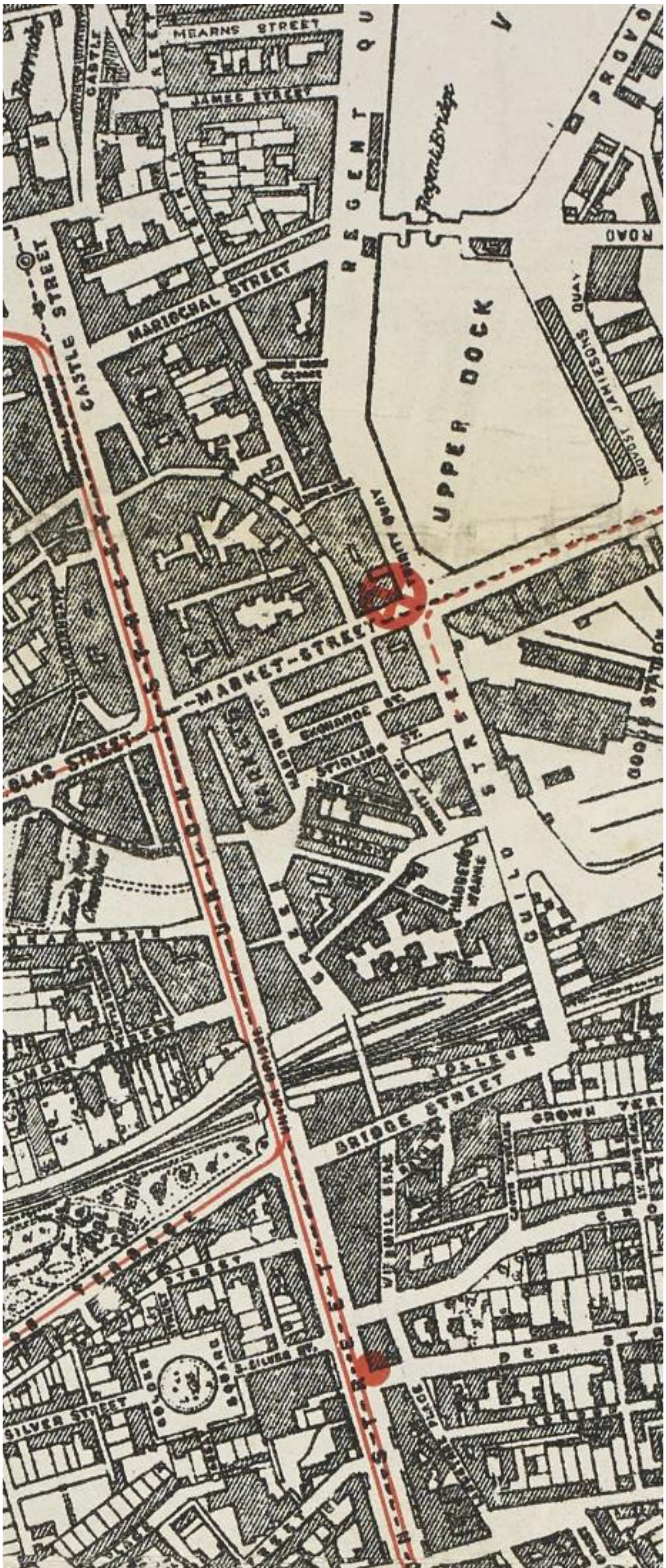
Futty Myre
Here grow all sort of Pot-herbs
Castle & Chapel Ruins
Heading Hill
NEW ABERDEEN
Stank of Pole Creek
Poll Creek
Garmucks wynd
Futt dee Church
Spring Well
Futt Dee
Sandy
Shoarlands
Key
Custom House
Ship Row
Broadgate
12
12
30
An Inch overflowd at Spring Tydes
Inch
Silverton Hospital
School Hill
Mill
Green
Den Burn
Corb haugh
Blinkbly
Hard Ward
Cardanshaugh
Corn Fields
Old Doveeau
Wind Mill
The Damhead
Justice Mills
Longstone
Crabstone
New-bridge
Den burn
Marsh
Nether Couperstoun
Fairy-hill
The Boggs Fenns
Hardgate
Couperstoun
Way to Robslaw
Mid. Robslaw
West Robslaw
Robslaw
Putmuxtoun
dy Hills

5.3 Milne, A. (1789) *A plan of the city of Aberdeen, with all the Inclosures Surrounding the Town to the Adjacent Country* [Map] Graphic scale. Reproduced in Edinburgh (1902); W & A. K. Johnston Ltd. National Library of Scotland. (General view and detail of The Green)



5.4 Smith, J. (1810) *Plan of the City of Aberdeen and its Improvements, with the wet and dry docks and other Works connected with the harbour* [Map] Graphic scale. London; J. S. Neele Sculpt 352 Strand. Stevenson Engineering Plans Collection, National Library of Scotland. (General view and detail of The Green)

5.5 Gibb, A. & Co (1897) *Plan of the city of Aberdeen* [Map] Graphic scale. Aberdeen; A. King. National Library of Scotland. (General view and detail of The Green)


MEARNS STREET
JAMES STREET
REGENT QUAY
Regent Bridge
ROAD
MARISCHAL STREET
CASTLE STREET
UPPER DOCK
PROVOST JAMIESONS QUAY
TRINITY QUAY
MARKET STREET
HADDEN ST.
EXCHANGE ST.
STIRLING ST.
UNION STREET
GREEN
GUILD STREET
BRIDGE STREET
COLLEGE
CROWN TERRACE
SILVER STREET
DEE ST