ARCHITECTURAL REHABILITATION BUILT AS LIVING HERITAGE

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Abstract: *In the paper "Public space built as living heritage", the same authors argued the substantial condition of public space as cultural heritage. In this paper, we are going to discuss heritage buildings that, having lost their original use, undergo a rehabilitation process that includes a change of use. Only a small part of the inherited architectural heritage can be preserved in a more or less consolidated ruined state. The majority, however, has to recover its usefulness through a new function that satisfies new needs. A key concept in this process is the compatibility of the new intended use with the existing building's shell. It is, in general, the recovery of utility that brings architectural heritage back to life. The selected examples are three different-scale buildings, located in Galicia, that have been rehabilitated with changes to their former use.*

Keywords: *Landscape, architecture, city, cultural heritage, architectural rehabilitation, intervention criteria.*

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Introduction

In the words of Cesare Brandi [1], "Restoration must be directed towards restoring the potential unity of the work of art, whenever this is possible without committing an artistic or historical falsification, and without erasing any trace of the course of the work of art through time". Although Brandi extends his theory of restoration to any art, and due to this generalization, it is not always easy to transpose his discourse to the field of architecture, in this case Brandi's words clearly explain what restoration activity should consist of.

Any work of architecture is born with the means to enjoy a long life, which evolves over time, along with the circumstances that go with it, transforming itself to meet the requirements of use as necessary. It also suffers from deterioration over time. This can lead us to conceive an architectural work almost as a living being. However, among the many characteristics that differentiate them, the architectural work can last longer over time thanks to restoration and rehabilitation. We speak of restoration when we refer to the act of repairing, recovering, and returning something to its original state, altering it as little as possible. We speak of rehabilitation when we refer to the act of making something functional again, achieving its previous or new performance. The concepts of restoration and rehabilitation designate two types of intervention, applicable to the object–also architectural–apparently similar, but which should be differentiated since they imply action processes with different results. Possibly the main difference lies in the fact that rehabilitation contemplates the possibility of incorporating new uses, adapted to the needs of the moment. Following this argument–point of view–architectural rehabilitation is what allows the building to adapt to the new needs that arise over time. Architectural rehabilitation will therefore be the action associated with the maintenance of a living heritage.

Although we have an architectural heritage of exceptional historical and artistic value, where its current use is secondary, even absent, and its conservation is of high interest, the maintenance of most of the built heritage without utility service would not be sustainable. Gustavo Giovannoni [2,3] classified architectural heritage of high historical-artistic value with amortized use as "*dead monuments*", designating monuments with active use as "*living monuments*". Using the designation set by Giovannoni, we could say that in dead

monuments only the strictest restoration is admissible and that rehabilitation will be an action proper to living monuments.

On the other hand, UNESCO links the term "living heritage" with intangible cultural heritage, relating 500 elements inscribed on the list of the 2003 UNESCO Convention[1]. Intangible heritage is distinguished from tangible (built) heritage and mainly refers to knowledge, techniques, and manifestations of a group, which are repeated and give them identity. It is referred "living heritage" when it is about intangible heritage in use by a group. "Living heritage" is considered current intangible heritage (dynamic), not past intangible heritage (static). This "living" intangible heritage has an integrative character (non-exclusive); it is representative, non-hierarchical (without greater value of one element over another); and it is in continuous evolution, so its authenticity cannot be evaluated–understood as a condition of identical repetition. Intangible heritage that is no longer alive may have been consolidated as cultural heritage if the products of that forgotten knowledge, which is no longer common in the group, are preserved [4].

Finally, the idea of a "dynamic" built heritage, which adapts over time, together with Giovannoni's concept of a "*living monument*", leads us to state the possibility of a "*living built heritage*" resulting from architectural rehabilitation, which updates it. However, in rehabilitation processes with a change of use, it will be necessary to keep in mind the compatibility of the new use with the fundamental values of the building. This consideration is decisive for the proper preservation of heritage values. Searching for real rehabilitation examples will let us draw conclusions from practical experience.

Materials and Methods

Study of three cases of building rehabilitation in Galicia

The chosen work method is based on the study of three cases of building rehabilitation with change of use in Galicia (Fig.1). These three rehabilitated buildings, with heritage value, are located in places of great responsibility[2,3]. The three interventions go by three different scales, from the domestic to that of a large public facility. Two of the examples are two historic cities (Ourense and Lugo), placed on the border of the footprint of their old downtown. And the third example, inside the core of the old town of a small fishing village (Redes) in the middle of the Artabro Gulf.

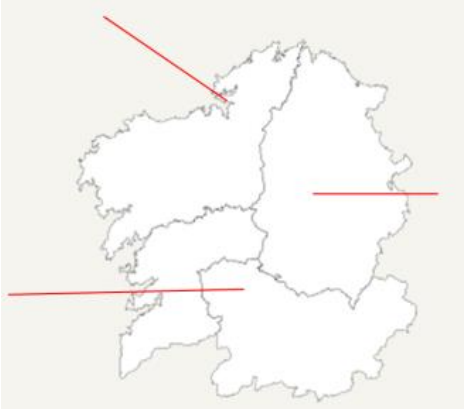

Fig. 1. *Position of these projects in Galicia*

These are the chosen examples:

1. Rehabilitation of the Convent of San Francisco de Ourense, located outside the walls to the east of the old downtown, as headquarters of the Provincial Historical Archive. Project designed by architects Xosé Manuel Casabella López and José Luís Martínez Raído.
2. Intervention in two buildings in the ancient landscape of the Roman wall of Lugo. The buildings are now converted into a museum and offices for the vice-chancellor of the University of Santiago de Compostela in this city (Lugo). Project designed by architects Felipe Peña Pereda and Francisco Novoa.
3. Rehabilitation of the House of the Japanese. This example reviews an old house of sailors and farmers, with a stable on the ground floor, located in the centre of the village of Redes (Municipality of Ares). Redes village is a small fishing port, unique in the Galician coastal landscape. Project designed by architect Luis W. Muñoz Fontenla.

[1] UNESCO. Text of the Convention for the Safeguarding of the Intangible Cultural. París, 2003.
[2] Ley 6/1985, de 25 de junio, del Patrimonio Histórico Españo. Estate law, Madrid: Spanish Government, 1985.
[3] Ley 10/2015, de 26 de mayo, para la salvaguardia del Patrimonio Cultural Inmaterial. Estate law, Madrid: Spanish Government, 2015

Rehabilitation of the Convent of San Francisco de Ourense (2010-2021)

The recent restoration of the Convent of San Francisco de Ourense is a project carried out by the architects José Manuel Casabella López and José Luis Martínez Raído after winning a national competition to use the complex as a historical archive of the province of Ourense. The building was abandoned after its last use as a military barracks. The convent, whose foundation by Franciscan monks dates back to the 14th century, became state property during the confiscation of church property carried out by Mendizabal [5] in the 19th century. At this time, the monks took the apse and doorway of the church to another location, leaving the rest of the convent's buildings. Once in state hands, the convent without the church was used as a military barracks, with a separate military pavilion being added in the convent's gardens during the 19th century. Although the military carried out various reforms inside the convent, its original wall structure and the two cloisters, one Gothic and the other Baroque, had been respected. This Gothic cloister is the best Galician example of the period, preserving the outstanding set of carved capitals of its granite arches. When the recent rehabilitation project was undertaken, the convent had no forgings, and only the roof of the Gothic cloister remained, clumsily repaired, with the rest of the naves exposed to the elements (Figs. 2-5).

After the study of the state of the building, the historical research, and its diagnosis, the project tries to incorporate the new use planned as a historical archive, respecting the fundamental values of the building. When we began to work on the building, we found the load-bearing walls as the only preserved remains. Observing its walls, we can understand its structure and configuration; structure not only in its meaning of supporting system but, beyond that, in its meaning of organization or fundamental order [6]. It is precisely this opportunity to appreciate the naked organization of the architectural space that has led us to consider the structure and order of the building as the most significant quality and value of its architecture (Figs 6-10).

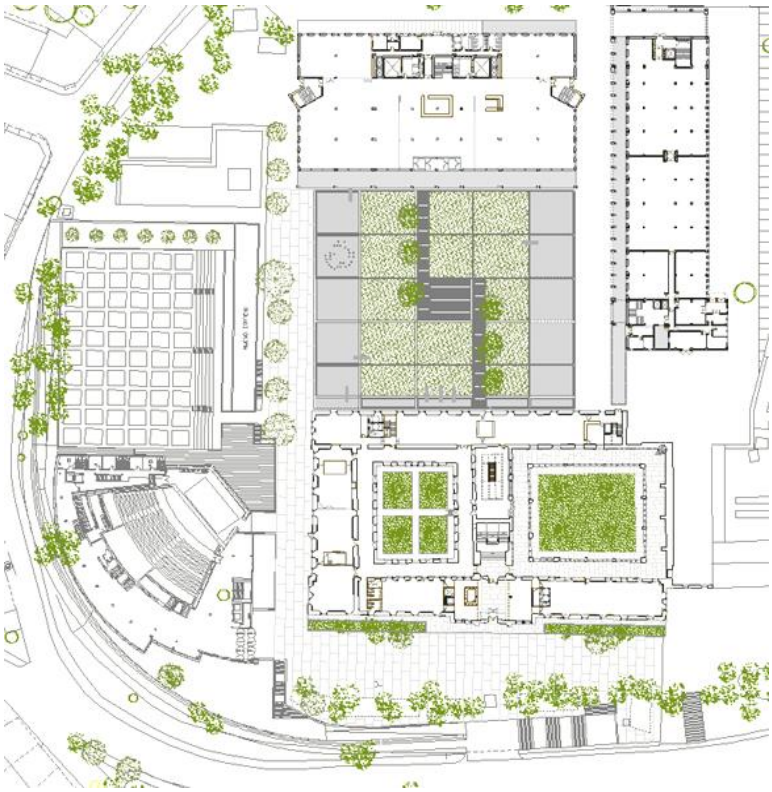

Fig. 2. *Plan of the site of the convent of San Francisco de Ourense*

Fig. 3. *Aerial view of ruins of the convent of San Francisco de Ourense, in 2014*

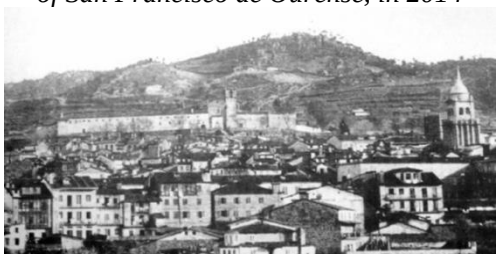

Fig. 4. *View of convent of San Francisco de Ourense, on the hill; early 20th century*

Fig. 5. *Back facade of the convent of San Francisco de Ourense; early 20th century*

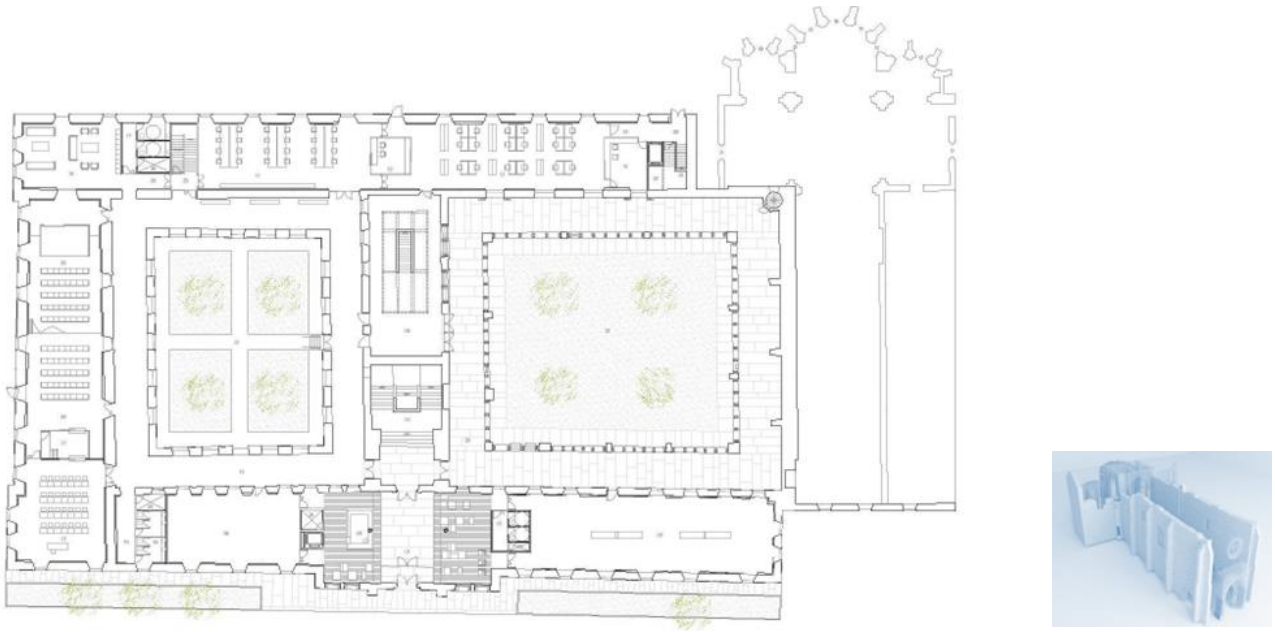

Fig. 6. *Ground floor of the monastery of San Francisco de Ourense rehabilitated as Historical Archive*

Fig. 7. *First floor of the monastery of San Francisco de Ourense rehabilitated as Historical Archive*

Fig. 8. *Chapter house before rehabilitation*

Fig. 9. *Timber floors under construction*

Fig. 10. *Interior of the monastery after rehabilitation*

The configuration/order of its own architectural space, together with ornamental carved elements and fabrics, was considered a fundamental value. The different elements of composition and ornamentation characterize any architectural period, but if we only look at these elements, we will not be able to understand the deep spatial conception that characterizes this architecture. However, the substantial value of architecture is the space. Thus, without knowing the façade of a building, we can identify whether we are in a Romanesque or Gothic space, a Renaissance or Baroque space, classical or contemporary space. The order of space is, therefore, the main architectural value.

In this situation, the new use was arranged in the existing naves and cells. The chapter hall maintains its wall configuration to house now the permanent exhibition room on the archive's collections (Figs.11-13).

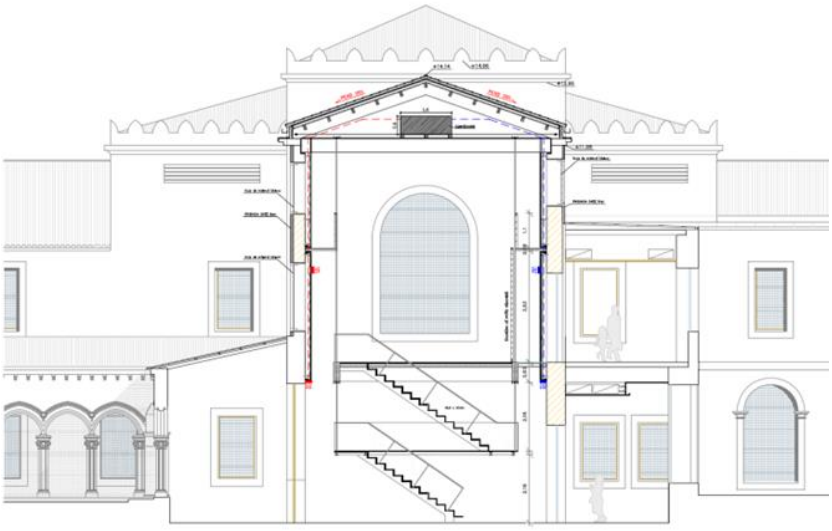

Fig. 11. *Cross section of the Chapter House*

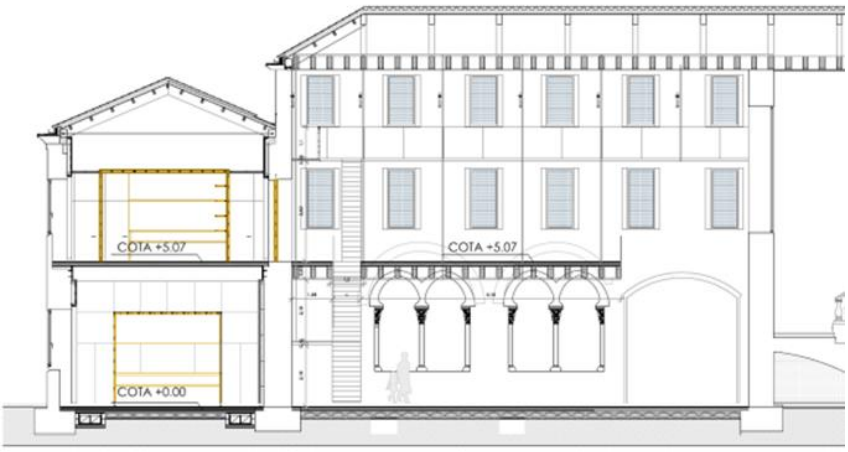

Fig. 12. *Longitudinal section of the Chapter House*

The monastic naves receive the new consultation rooms. When secondary walls are added, they are set so as not to distort the perception of the original space and are installed without affecting the original fabrics (masonry), guaranteeing reversibility. The baroque staircase is restored, keeping its position.

Fig. 13. *Photographs of the interior of the Chapter House*

The construction systems used are similar to the original ones (Figs. 14-17). The load-bearing walls have laminated wood beams, similar to the original sawn wood floors. Any technological update must be respectful and compatible with the original construction systems, both in terms of their technical performance and their appearance (aesthetic and proportional). Likewise, the new air conditioning system is arranged discreetly so that it doesn't dominate a space where it was not traditionally present. The air conditioning system is hidden behind floors or walls to leave the exposed wood ceilings clean. A minimal lighting system is incorporated into the space, suspended without touching the walls, emphasizing the idea of reversibility in the incorporation of these accessory elements.

Fig. 14. *Gothic cloister*

Fig. 15. *Baroque cloister*

Fig. 16. *Front façade of monastery after rehabilitation*

Fig. 17. *Back façade of monastery after rehabilitation*

Vice-Rectorate of the University of Santiago in Lugo (2000-2013)

In 2000, the University of Santiago de Compostela (USC) called an architectural competition to design its institutional headquarters in Lugo. For this purpose, it acquired two emblematic buildings in the ancient landscape of the Roman defensive wall [7], declared a World Heritage Site that same year. The new headquarters of the Vice-Rectorate is placed opposite the Cathedral, Neoclassical in Romanesque origin, and next to the Gate on the defensive wall named Santiago Gate (Fig.18). The appearance of an important archaeological site, with a Roman villa and a temple of Mithras, forced the project to be modified to make the USC vice-chancellor's offices compatible with the musealization of the archaeological remains. In this magical place, many layers of the city's history are superimposed. The volume that represents the university consists of two buildings. The main building of the Pazo de Montenegro and the complementary building that, supported by a studied structure, allows us to guess the history hidden beneath a solid institutional construction (Fig.19).

As can be seen in the images (Figs. 20-23), the place is very compromised; it is very delicate from a heritage point of view. A place with a strong character and an unmistakable atmosphere (Fig.24). Without a doubt, the most determining factor of the project.

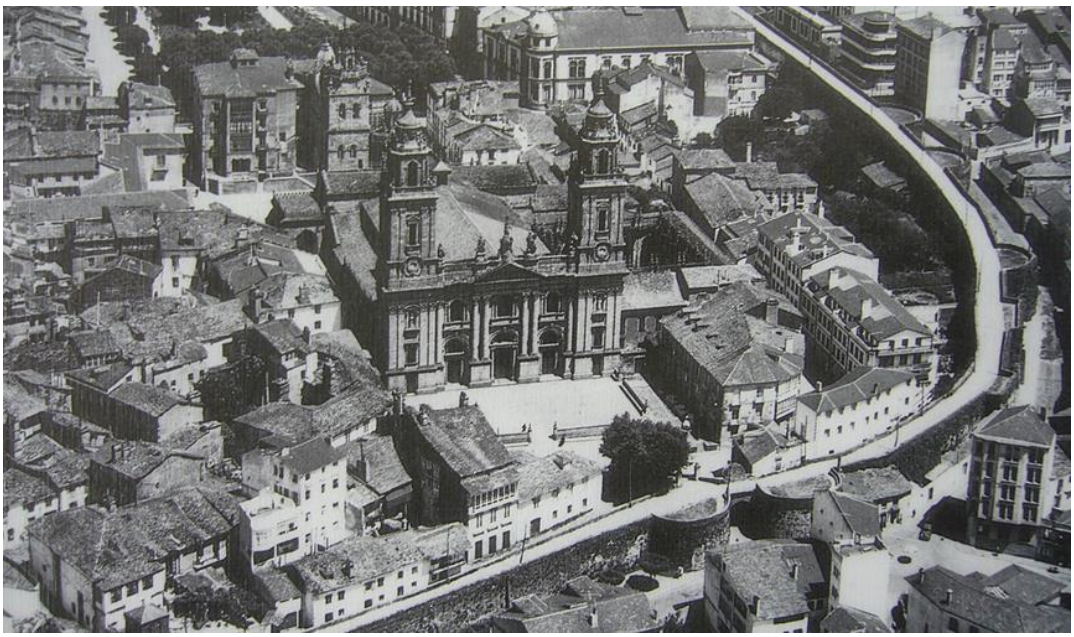

Fig. 18. *View of Lugo city with its cathedral and defensive wall, 2006*

Fig. 19. *Sketch of the proposal drawn by Felipe Peña, 2014*

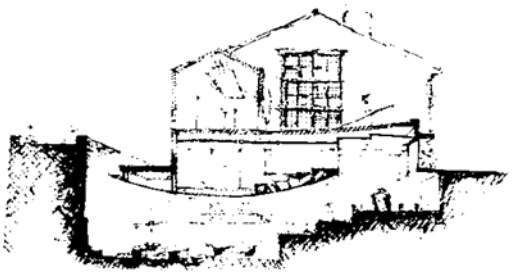

Fig. 20. *Sketch of the proposal, 2001*

This project reuses two buildings: an urban palace and a house are going to be converted into the offices of the USC in Lugo and, as the works progress, into a museum with an auditorium. At first glance, the compatibility of the uses seems complicated. Felipe Peña has to do a bit of magic to reconcile the new needs with the pre-existing buildings.

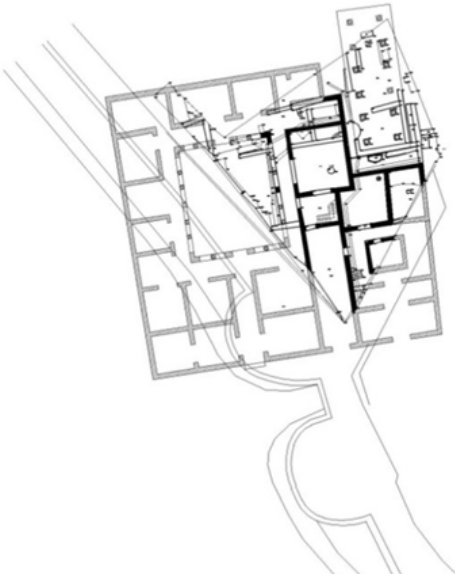

Fig. 21. *Plan of the proposal, 2001*

During the works, beneath the second building, the remains of a Roman villa and temple appear. The Romans had first built the villa, then the temple, and, finally, the city wall. The Roman walls of Lugo are like an enormous chest (Figs. 25-27).

One of the volumes, the main building of the Pazo intended for the vice-chancellor's office, is maintained, and its casing is being restored. The second volume is going to be demolished. However, it is being redesigned without falling into the temptation of creating a new, decontextualized museum. On the contrary, the project is subject to control of the forms and respecting its surroundings. To do this, he reinterprets the play of volumes of the original building, subtly incorporating the new use of a public building. And all this, with the new building literally floating above the Roman ruins (Fig.28).

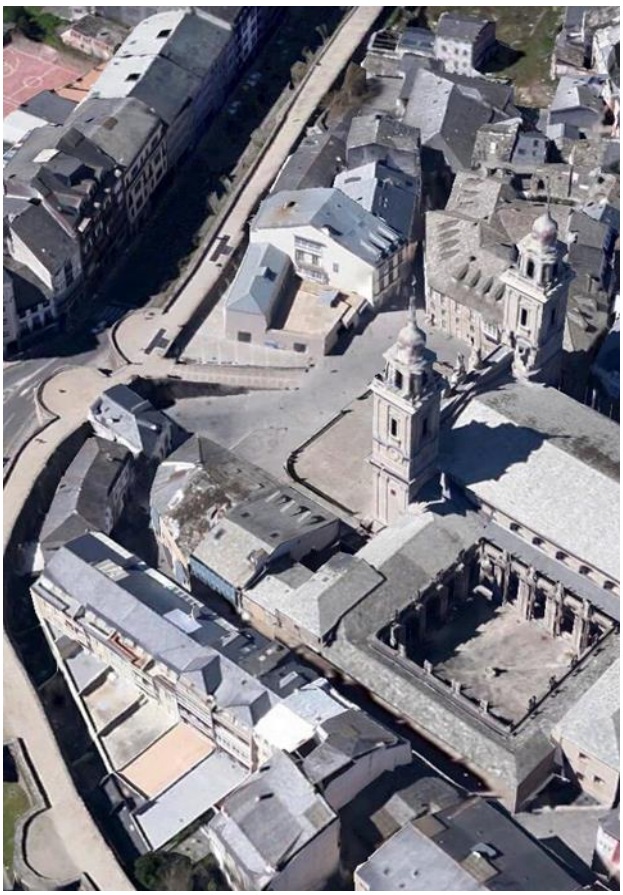

Fig. 22. *Birds view. Google Maps*

Felipe concentrated his design efforts on the lower part of the second building to give it a new institutional character (Fig.29, red rectangles). He maintained the original play of volumes, but in the detail of the openings and the entrances, he achieved the image of an important public building. This is reinforced by the use of an architectural language that is different from the other buildings, covering the facades with large pieces of stone, like a huge sculpted block of stone (Fig.30). The influence of great architects, such as Moneo and Siza, is evident.

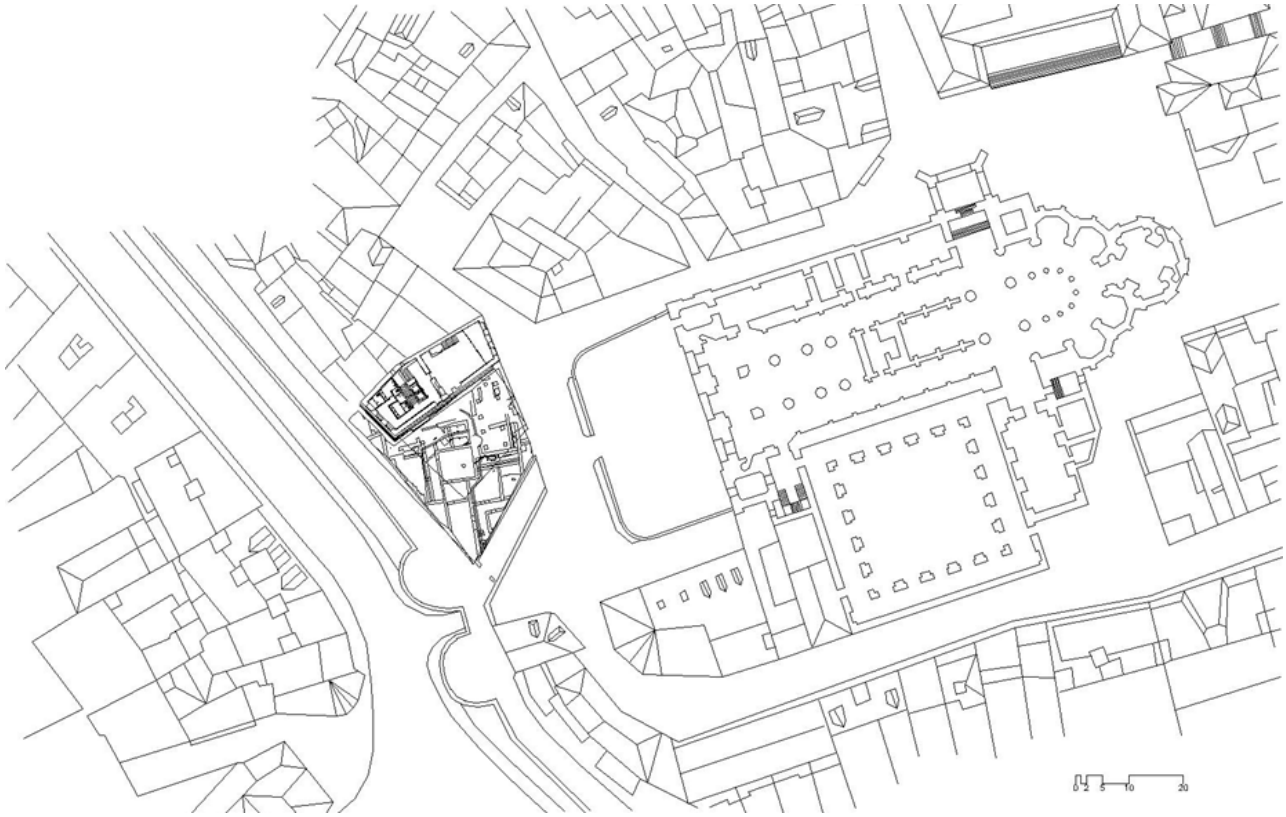

Fig. 23. *Site plan with the proposal, 2001*

Fig. 24. *Old photo with atmosphere of the place*

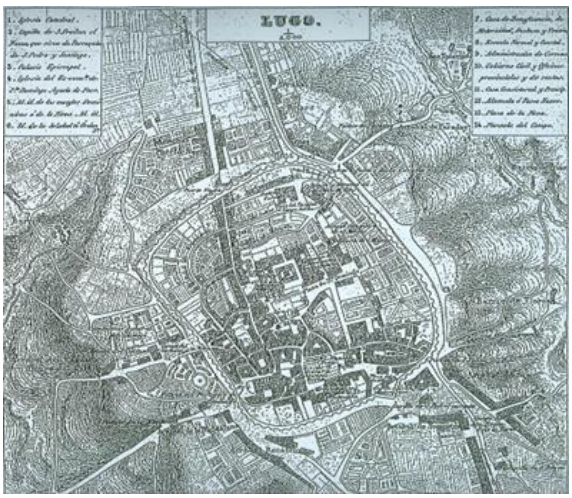

Fig. 25. *The place on the plan of the historical city*

Fig. 26. *Images of the remains of the Roman ruins*

Fig. 27. *Images of the remains of the Roman ruins*

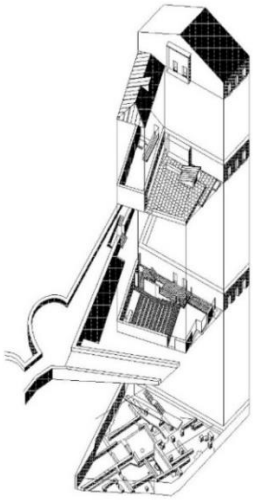

Fig. 28. *Axonometric proposal*

Fig. 29. *Plans, elevations and sections of the project*

And the bad location of a waste bin ruins the entire building and the public space that surrounds it. This is an example of typical uncontrolled decisions by the city councils when it comes to the arrangement of street furniture. Reflections about the furniture in the public space surrounding built heritage are an interesting issue. This question would be the subject of another study.

Fig. 30. *The finished work*

Rehabilitation of the House of the Japanese (2009-2024)

The House of the Japanese is an old house for sailors and farmers, with a stable on the ground floor, located in the centre of the town of Redes. It is a construction from the beginning of the 20th century, which has had a couple of important renovations and extensions.

The town of Redes, which has a small fishing port, is an exception in the Galician coastal landscape. We bring this project due to the appropriate integration of its urban structure in the place, the quality of its architecture, both popular and cultured, and for having managed to maintain its essence and scale over time. Despite the profound evolution of living conditions.

In this rehabilitation, the use remains the same, more or less. It is still a home, but the stable on the ground floor disappears, and the way of life changes completely. And it changes because the original inhabitants of this rural centre had needs, derived from the economic and social conditions of the place, which have disappeared today. The process of tertiarization of the economy, moving from the primary sector, based on agriculture, ranching, and fishing, to the tertiary sector, i.e., services, especially tourism, is almost complete.

Below, the position of Redes in its geographical context and the house in its urban context are shown (Figs. 31-33). And also the atmosphere of the place seen from the sea (Fig.34).

Fig. 31. *Location of the house in the Gulf of Artabro, on the nautical chart*

Fig. 32. *17th century plan (Teixeira 1634); first plan showing village of Redes*

Fig. 33. *The oldest photo of the house*

Fig. 34. *Landscape of the port of Redes from the sea in the mid-twentieth century*

Redes (nets, translated into English) takes its name from the influence that the Cabrias (Fig.35) had on its coastal landscape. The Cabrias are primitive wooden structures consisting of pillars driven into the sand and beams tied at the top, forming porticos. Sailors hung the nets from the boat itself, as if it were a curtain. This fact transformed the landscape of the town. These striking elements have been partially recovered in the first decade of this century thanks to the initiatives of the Caamouco Instructional Association (2005) and the Galician Association of Architects (2007).

Fig. 35. *Cabrias in Redes*

The project we present is located in a privileged position, on a corner in the middle of the historic centre of the town, facing southeast. A corner where the streets are widened, generating a public space of great intensity. In the following images you can see the strategic way in which the buildings of the urban layout are located in the place, the almost unaltered conservation of this structure until today, the distribution of ownership of the plots (cadastral map), and the location of the house in the village (Figs. 36-39).

Although it applies to all cases, we will begin on this occasion by underlining the importance of the analysis and data collection phases in architectural projects, in architectural rehabilitation projects, and, especially, those carried out on built cultural heritage.

The first task of the rehabilitation was to measure the building. In addition, accurately calculate the angle between the facades. It is not an easy task. There are no right angles in the house, and some walls are warped. Then you draw it by hand and measure it again. You do the same with the third dimension. And measure it again. It is like scanning the house, internalizing its dimensions and its character. A work of art (Fig.40).

Fig. 36. *American flight from 1956*

Then it is drawn on the computer, which does not add anything new but speeds up the work. Moreover, different alternatives for the organization of the house begin to be designed… (Fig.41).

The most important thing is to break the box or, rather, to break the boxes inside the box. And it is also important to consider the distribution of light inside [8]. We respected all the original openings of the building, doors, and windows, and we added three windows on the roof. This was our criterion when facing rehabilitation.

Fig. 37. *Urban and ownership structure of town*

The building consists of four floors: ground floor, first floor, second floor, and attic. The ground floor has two levels to adapt, in part, to the slope of the streets. It has access from each street: the main one to Rúa do Medio (with a three-leaf door) and another from Travesía do Pedregal (with a two-leaf door). With a floor area of approximately 50 square meters (6x8). The two streets have a steep slope from Praza do Pedregal, where the port is located, to the upper part of Rúa do Medio. The long façade faces southeast, and the short one faces northeast. The other two walls that define the plot are dividing walls from the adjoining ones.

According to construction evidence, the house had at least two important extensions, which are undated. The first consisted of adding a floor. And the second, in the addition of an open gallery to the northeast. This gallery covers the main entrance and a bench next to it, attached to the façade. In this way, the transition from public to private space is lengthened and enriched. The three-leaf access door also multiplies the relationships between the outside and the inside.

The plot has the shape of a deformed rectangle, like a rhombus. There were no right angles in the original layout. The house, on its upper floors, is organized by dividing the surface into six parts. Three on the long side by two on the short side. In the central part, on the long dividing wall, is the staircase, an element that organizes the house three-dimensionally.

The staircase occupies the perfect place for the spatial organization of the house. For this reason, it maintains its position in the renovation, changing the material from wood to steel and opening up to the interior space. The design of the railing becomes a fundamental issue in the project. This is done in collaboration with the sculptor Benito Freire (Fig.42).

The building was used as a family home. But most of the ground floor, the lower level, was occupied by a stable with space for three animals (pigs or cows). The stable was accessed via the Travesía del Pedregal and was paved with a well-executed concrete slab. The other part of this floor was used as a hall, storage, and meat salting. It is accessed through the main door, via Rúa do Medio, and the pavement was compacted earth (in Galician, chan, flat ground). Over time, the only bathroom in the house was installed in this space. The first floor was occupied by the kitchen, a small room in front of the staircase, and a bedroom overlooking the gallery. On the second floor, there was a living room and a bedroom. And in the attic, there was storage space.

Fig. 38. *Current aerial view of the house*

Fig. 39. *Current bird's eye view of the house*

Fig. 40. *Planimetric survey of the pre-existing building*

Fig. 41. *Plans of the previous state, alternative distribution and definitive solution*

Fig. 42. *This is the ground floor. With the position of the old stable. And the light cube. / This is a diagonal view through the light cube. / View through the light cube on the first floor*

The house was in poor condition, very deteriorated, when it was acquired in 2005, but the load-bearing walls are strong, if they do not get wet, because they are made of slate and mud (Fig.43).

It is a humble house, but with a significant presence in the village. That is why the decision was made to respect its facades with the original door and window openings. Initially, the pavement of the streets was made of concrete. In 2007, before the municipal elections, the council paved the streets with asphalt. People protested and stopped the work. In 2008, the asphalt and concrete were removed. And in 2009, it was paved with stone with the help of European funds (Fig.44). The material is undoubtedly the most suitable, but in doing so, the level (grade/slope) of the streets was modified, removing the platform of the threshold and demolishing the bench at the entrance. Note the evolution of this transition space, this threshold, under the gallery (Figs. 43,44).

In 2010, we began the work. Time was on our side. On the outside, we focused on the study of colors (white, ecru, pink, and blue…), because the criterion, as has been said, was not to modify the shell, the casing of the building (Fig.44).

The most difficult part of the rehabilitation project remained: the organization of the interior space and its lighting. We took time to reflect on its design and materialization, and we began the works, within the building envelope, in 2014. As has been said, the key was to break up the box and distribute natural light. This was resolved by placing a **light cube** in the heart of the building, freeing the ground floor from the stable wall, leaving it open and at two levels, using glass partitions on the first floor, and leaving the second floor open with a partition of practicable panels (Figs. 42,45,46).

Fig. 43. *Street made of concrete (2006), asphalt (2007) and under construction (2008)*

Fig. 44. *The stone-paved street (2008), the house in construction (2010) and the renovated house (2011)*

Fig. 45. *These images represent the most important decision of the intervention, the* ***light cube***

Fig. 46. *The second floor, which is an open space with a movable partitio*

Finally, it should be noted that the pace of the actions has marked the character of the project and the work. The long periods of reflection allow for the decisions of the project, the contracts, and the execution of the phases of work.

Results and Discussion

If the negative of the built landscape, in photographic terms, is the public space [9], the positive would be the buildings. In this paper, we have discussed heritage buildings that, having lost their original use, undergo a rehabilitation process that includes a change of use. As has been said, only a small part of the inherited architectural heritage can be preserved in a more or less consolidated state of ruin. The majority, however, has to recover its usefulness through a new function that satisfies new needs, even if only in a limited way. A key concept in this process is the compatibility of the intended new use with the existing building's shell. It is, in general, the recovery of the usefulness that brings the architectural heritage back to life [10].

The case of the Tower of Hercules, in A Coruña, declared a World Heritage Site by UNESCO in 2009, is a paradigmatic example of a building built in the time of the Roman Empire that maintains its original use as a lighthouse. This is an exceptional case. The most common thing is that architectural heritage changes its original use to a greater or lesser degree. This is the situation in the three case studies that we have analyzed in this research.

Historic buildings usually have the quality of being versatile in terms of changing their use. In the interventions in the built heritage belonging to the Modern Movement, the difficulty of finding compatible uses is greater due, among other things, to the fact that they were based on functional precision.

Our examples of rehabilitation are carried out on historic buildings. But the context and the place must be taken into account so that the intended synergy continues to be strengthened. In architectural rehabilitation, the importance of the program and the place (as in any architectural project) is added to the importance of the pre-existence on which it acts. In these cases, the criteria for intervention on the Heritage become relevant. The evolution of these criteria, from the second half of the 19th century and throughout the 20th century, enriches the theoretical foundations of the discipline. From the opposing positions of the romantic John Ruskin [11] and the daring Eugène Viollet-le-Duc [12], debate is still evolving [13].

In the three cases analyzed, we find common characteristics and also differential features. In all of them, it is a question of intervening in the built cultural heritage in places of great responsibility, but with its specific problems and scale.

To sum up:

In the Convent of San Francisco in Ourense, we find an enormous pre-existing structure that has been greatly altered. Not only due to the deterioration caused by abandonment and the passage of time, but also due to a very ill-advised previous intervention. The complex must be restored, as far as possible, to its state before that intervention. The uses required by the new needs of society are very different from the original function of the Franciscan monastery, now becoming part of a cultural complex. One of the main tasks of the project is to make the new uses compatible with the building, fitting the parts of the program in such a way that the essence of the organizational structure of the old convent is not lost. Another issue to be resolved is the dialogue between the new parts of the rehabilitation and the existing ones. We are in a typical task of establishing criteria in rehabilitation projects. The site of the project is a challenge due to its location in the urban layout. A position outside the city walls, on the edge of the old city wall.

At the Pazo de Montenegro in Lugo, the problems in the abstract are similar, but they are concretized differently. The place and its intense spirit represent a commitment that is difficult to overcome. The two buildings to be rehabilitated are in a very delicate part of the city. Located on the Roman wall on one side and facing the atrium of the cathedral on the other. The new use was as offices for the university with its representative character. The two Pazo (palace) buildings, as a large palatial house, seem to adapt well to the new function. The surprise comes when the works begin and, beneath one of the volumes, some important

archaeological remains from the Roman era appear. The new use of a museum with an auditorium appears, and the need to allow the archaeological campaign to be visited by the public. This requires the use of different criteria for rehabilitation in the two parts of the pre-existing building. The main volume of the Pazo will be restored as the headquarters of the University of Santiago in Lugo, and the second building will be rehabilitated as a museum. Without any stridency, maintaining its volume almost unchanged but giving it the required institutional presence.

In the case of the house in the fishing village of Redes, we also find ourselves in a very delicate location. We are on an important corner between the public spaces of the historic centre. The original use was for housing and stables, a typical construction of a rural Galician centre, a fishing village. The new function is still housing, although the socio-economic transformation of the place and, in general, of the rural environment has been radically transformed. The rehabilitation criterion adopted in this case is that of a qualified restoration of the shell. A more far-reaching action goes on the interior to organize the needs of the new house. Distributing natural light appropriately and trying to *break up the box* with a volumetric continuity, with the staircase as the main element. Of course, the maintenance of the existing openings, gaps, in the façades partly conditions the interior solution. This case, conceptually, is similar to that of the Pazo de Montenegro in Lugo.

Conclusion

The detailed analysis of these three case studies and the synthesis of results allow us to conclude the importance of the program and the site in the rehabilitation of architectural heritage, the determining factor of pre-existing buildings in the development of the projects, and the intervention criteria applied. The integration strategies of the new uses proposed have been compared, both in the buildings and in the architectural landscape. In these three cases, it is demonstrated that time is crucial in the process of developing projects and in the execution of works.

In any case, despite the specificity of these projects in the field of architectural rehabilitation, it is still a specialty of architectural design. We are talking about Architecture. Finally, once again, it is clear that drawing is a fundamental tool for approaching architectural projects [14].

Other aspects of the study, which do not fit into this paper, are the importance of the furniture in the occupation of the space, the artificial lighting, and the climatic and energy issues.

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Conflict of Interest

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