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**CONSTRUCTION PATHOLOGY, REHABILITATION TECHNOLOGY AND
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USE VALUE VS TECHNICAL REQUIREMENTS. METHODOLOGY FOR ASSESSING POTENTIAL USES IN HERITAGE BUILDINGS. THE CASE OF LUCENA (CORDOBA)

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ABSTRACT

The present study aims to propose a methodology for adaptive reuse in municipal buildings in medium-sized cities. This investigation has been developed as part of the Strategic Plan for Intervention and Reuse of the municipal buildings of Lucena (Cordoba, Spain). Moving beyond the strictly utilitarian character of the historical object defended by Riegl, the use-value of Cultural Heritage has been established as a criterion of analysis. The advantage of this method was to evaluate the potential uses not yet activated, following the theory of cultural change or adaptation. Also, the additional conservation effort and functional value of these properties have been assessed, seeking to give continuity to the original and traditional functions of the building to reinforce its cultural significance. Therefore, the current study adopts the case study approach of the intervention plan for two municipally owned buildings in Lucena. Both are listed or proposed for their inclusion: *La Tercia* and the old winery *Los Vibora*. The research establishes a list of possible uses and the necessary interventions for rehabilitating each of these buildings, representatives of the extensive industrial legacy of the city of Lucena, based on their typological, constructive, and structural characteristics, together with their state of conservation. Additionally, the study has relied upon participant observation to examine the degree of recognition of these edifications within the collective needs of the population of Lucena. In both cases, they have lost their original use, due to their poor conservation. In this sense, they could be considered to have lost their functional validity. However, in a broad understanding of the use-value, the work has aimed to establish the building potential to overcome this situation adapting to the original use complementary functionalities. Therefore, a delicate reflection to propose new uses for them was especially relevant. In this respect, the paper addresses the idea of optimising public resources and the possible repercussions of multiple actions on the value of authenticity, from a current approach to the rehabilitation of heritage buildings based on the concept of sustainability.

KEYWORDS: Adaptive reuse; Built heritage; Functional value; Medium-sized cities; Municipal buildings.

1. INTRODUCTION

1.1. The medium-sized city of Lucena (Andalusia-Spain)

The present study is focused in the medium-sized city of Lucena, located in the region of Andalusia (Spain), forming part of the province of Cordoba. With a current population, according to the 2020 census, of 47,733 inhabitants [1], it had experienced continuous growth since the beginning of the 20th century, when it had 21,294 inhabitants in 1900 [2], reaching 37,173 inhabitants at the beginning of the 21st century in 2001 [2]. This population increase is reflected in the growth of the urban area of the municipality around the historic city. According to the Andalusian Regional Spatial Plan, [3], Lucena is part of the sub-regional unit *Campiña y Subbético de Córdoba-Jaén*. This unit responds to an organisation scheme of inner medium-sized cities, being Lucena one municipality of first level in this network. Other second-level medium-sized cities such as Montilla, Puente Genil, Baena, Cabra, Priego de Córdoba or Alcalá la Real, as well as other rural centres or small cities complete the territorial arrangement [3]. Considering its geolocation, in the inner Guadalquivir Valley, it can be noticed that Lucena has a central position within the territorial heritage triangle formed by the cities of Seville, Cordoba and Granada [3].

From a heritage point of view and on an urban scale, the administrative procedure to list the Historic Centre of Lucena as a Historical Ensemble was initiated in 1972 [4]. However, in 1999, the City Council of Lucena requested the withdraw, which was finally accepted by the Protection Service of the Regional Ministry of Culture in 2017, claiming that the procedure was never published in the Official State Gazette. Despite this circumstance, the heritage weight of the whole municipality is attested that it has 65 immovable assets listed in the Digital Guide of Andalusia [5]. Of this heritage sample, a total of 6 buildings are declared as Cultural Interest Asset by the Andalusian Cultural Administration. Supplementary, a vast heritage recognition of Lucena comprises other assets of another nature as movable, immaterial, or documentary, that surpass the scope of our research. Concerning urban planning, Lucena approved in 1999 the General Urban Development Plan [6]. This document was adapted to the determinations of Law 7/2002 of Urban Planning of Andalusia –hereafter LOUA- in 2008 [7]. Despite the heritage legacy that it holds, it does not have a specific document for heritage protection, such as the urban planning tool in the form of a Special Protection Plan. Instead, the General Urban Development Plan adapted to the LOUA [8] include a Protection Catalogue, which lists and georeferenced those Cultural Assets to be protected.

1.2. Assessing potential uses in heritage buildings

The Strategic Plan for Intervention and Reuse of the municipal buildings of Lucena aimed to identify the potential use of fifteen municipal buildings owned by the Lucena City Council. As a result of unequal public policies of conservation and retrofitting on these municipal buildings, their present situation is not homogeneous. Many of them have lost their original use, have been adapted to accommodate new functions or had been recently refurbished without a precise functional programme. The proposals have been defined considering factors such as the urban position, the distance to other public buildings, the architectural possibilities of the buildings or the collective needs derived from the participatory process implemented. However, the identification and updating of their heritage values have been critical factors in this process.

The concept of Heritage has undergone successive evolutions up to nowadays, with the most significant being the overcoming of the historical and artistic values characteristic of the beginning of the 20th century. This is reflected in the successive Spanish and Andalusian heritage legislation. In this sense, the Spanish National Artistic Heritage Law of 1933 [9], where the predominance of artistic value is evident from the title, together with historical value as shown in the body of the Law. This legislation is based mainly on the monumentalism vision dominant at the time when it was approved. Subsequently, in the Spanish Historical Heritage Law of 1985 [10], the term "artistic" was eliminated, although with a certain weight of temporary value for those buildings susceptible of being cultural heritage. At the

Andalusian level, the Andalusian Historical Heritage Law 1/1991 [11], replaced in 2007 by the Andalusian Historical Heritage Law 14/2007 [12], stands out. In both documents, the explicit temporal limitation is eliminated, thus overcoming the unitary vision based on the historical-artistic of the early 20th century.

Consequently, this openness has made possible the incorporation of new cultural assets of lesser temporal or non-monumental significance and the incorporation of new heritage values beyond the 19th-century ones. Among others, the use-value, assumed as a criterion for evaluating the conservation effort in addition to the cultural value [13] and the functional value, since the continuity of the original and traditional functions of the property reinforces its significance, which cannot be achieved with interpretative manifestations [14]. This dimension, which stems from the strictly utilitarian character of the historical object defended by Riegl [15], can also be extended to consider the potential uses not yet activated, proposing an adaptation of the exchange value of economic theories [16] or following the theory of cultural change or adaptation [17].

Nevertheless, another dimension of an immaterial nature can be assigned to use-value, which is the increase in knowledge [18]. Today, Tutelary action transcends the field of protection exclusively and is defined by a circular interaction process between different phases. Therefore, the recognition of values, the constitution of a new legal context, the actions of intervention and even how these values are disseminated can only be articulated from solid and necessary knowledge that allows for the establishment of appropriate value judgements. Consequently, those buildings that are subject to a change of use, with the supposed loss of value that this entails, must be approached from a heritage perspective to safeguard other values derived from the use, such as spatiality or distribution. Proposed uses should fit in with the previous physiognomy of the building, be as non-injurious as possible and fit in with the spatial characteristics of the original element. [12].

This paper focuses on the specific case of two buildings within the Strategic Plan for Intervention and Reuse of the municipal buildings of Lucena: *La Tercia* and the old winery *Los Víbora*. These are two industrial buildings associated with the agricultural legacy of the city of Lucena, which was one of the largest Andalusian agro-cities for decades. The origin of the *La Tercia* building dates to the 17th century, while the old winery *Los Víbora* to the end of the 19th century. Both have lost their original function and are in a poor state of conservation. Besides, the City Council has expressed its interest in undertaking their rehabilitation soon. Therefore, they are two appropriate examples for reflecting on use-value from a contemporary and updated perspective based on the theoretical and conceptual approach mentioned above.

The two proposals address different objectives that were required among the Strategic Plan for Intervention and Reuse of the municipal buildings of Lucena. Within the possible public destinations of these edifices, equipment, and facilities for the citizenship, together with the organisation of the administration services, were the first-line options. Nevertheless, cultural programmes were highly desirable for the public corporation since they are associated with attracting visitors and bringing welfare for the community. The challenge was to present a balanced cultural strategy, according to the available resources and feasible in time.

2. METHODOLOGY

The methodology implemented in the research establishes three phases of development: referential, analytical, and propositional frameworks. The reference framework refers to the municipality's experience in strategic planning and the future continuity of the proposed city model. The plan aims to develop future proposals for the reuse of municipal buildings, according to the already detected necessities. Specifically, the work identifies and analyses the 25 actions defined in the Second Strategic Plan of the city and organised around seven strategic projects, listed as follows: Intelligent Sustainable Urban Mobility; One Lucena: neighbourhoods; Education: key to an integrated city; Lucena Trained, Lucena Productive; Lucena Cluster; Lucena *CreActiva*; Innovative Youth and Model of the Future. This

conceptual background also considers the urban structure as the basis for the definition of the Neighbourhood Plan. Furthermore, the strategic document evaluates endowment needs in each neighbourhood, detecting deficiencies and opportunities. The municipal Sustainable Urban Mobility Plan has also been assessed, as its determinations concerning public transport are crucial in identifying potential routes and alternative means in favour of urban proximity.

The analytical framework is divided into two phases: one focused on the individual buildings and the other on a larger urban and social concern. In the first phase, the features of the buildings proposed for adaptive reuse are studied. The analysis includes quantitative parameters, such as surface area, location, year of construction, and type of plot. Historical and architectural characteristics have also been identified: origin of the building, chronology, its formal and general arrangement, as well as historical and current uses. It has also been defined if these buildings count with legal preservation, whether coming from the cultural administration (if they are listed as monuments) or through urban planning instruments. Finally, the heritage values and the potential uses of these buildings are also evaluated. The fundamental sources of information have been the Spanish Virtual Office of the Cadastre, the Technical Office of Urban Planning of Lucena, and the Digital Guide of Cultural Heritage of the Andalusian Institute of Historical Heritage, especially concerning the characterisation of these cultural assets.

The analysis phase is completed by defining the needs for new urban spaces and services based on a participatory process. The appreciations provided by the citizens has provided valuable information to complete the analysis carried out at the technical level. At the same time, it is a way to involve civil society in the process of heritage preservation. Their direct expertise on the needs of the municipality is also a form of empowerment, in terms of recognising the identity transmitted and understood as a value to be passed on to future generations. Its implementation has been analysed in another paper [19].

The last stage of the work regards the specific proposals that have considered the following factors: distance and position, spatial characteristics, heritage values of the buildings, and the results of the social participatory survey. In this sense, three possible situations have been identified. First, the buildings that have already consolidated their use, which is socially accepted. Second, buildings with expectations change of use or which are partially occupied. Third, buildings without use, which usually coincide with those in a worse state of conservation. Given that this is the most unfavourable situation, two examples have been selected in this last category to develop their submitted proposals in detail.

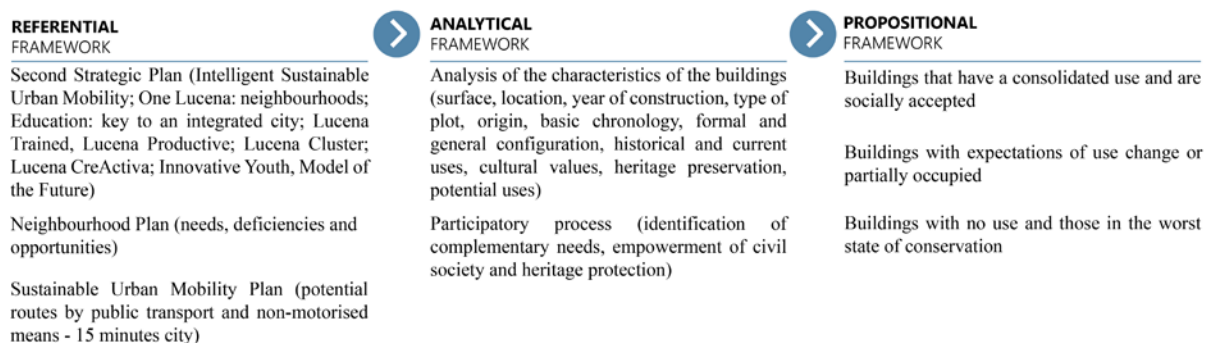


Figure 1: Methodology for building analysis. Source: authors (2021)

3. LA TERCIA: AN INTERPRETATION CENTRE FOR THE SEPHARDI HERITAGE

3.1. Lucena, Pearl of Sepharad

The historic centre of the current city of Lucena presents a multi-layered heritage, composed by tangible and intangible heritage, being readable the different historic strata. During the Islamic period at the Iberian Peninsula, all along the territory the Al-Andalus cohabitated different religions and cultures, with various episodes of (pre)dominance. The cultural splendour of the city, then *al-Yussana*, was unparalleled in its time, gaining the denomination of “Pearl of Sepharad”. Sepharad is the toponym for

the Iberian Peninsula according to holy sources (it appears in the Book of Obadiah, part of the Hebraic *Tanakh* and of the Old Testament). This marks out the relevant potential of the heritage of this medium-sized city today, which may reflect the legacy of its Jewish culture.

However, in addition to providing this heritage with a framework of protection and conservation, it is necessary to continue towards its enhancement and revitalization through management projects. In this sense, it was necessary to examine valorisation and enhancement strategies for Lucena's Jewish heritage. The recent trajectory, with successful experiences and others less applauded, has transformed the classic concept of the management of heritage resources, towards a horizon of greater involvement of local actors and with a projection towards potential tourists. Therefore, these traces, whether they are tangible or intangible assets, must be explored from a project that transforms them into cultural resources, complementing the existing ones and defining its message as a tourist destination.

3.2. La Tercia

La Tercia is a generic denomination for a type of traditional preindustrial constructions, frequent in the agricultural context, used to store the crop of cereals. In the case of Lucena, the building of *La Tercia* dates back earlier to this farming use, having being object of a historic transformation (figure 1). There is not a clear consensus between historians concerning the original use, since some praise that it might have housed a Talmudic school, but others discard this due to its position outside the walled enclosure. Nowadays, this building in Lucena is a great vacant space of a great heritage value, in need of conservative interventions and to establish an adequate programme for it. This link to the Jewish past of Lucena define this building as an appropriate facility to develop a strategic proposal for the dissemination of this legacy.



Figure 2: Location and interior view of *La Tercia*. Source: authors (2021)

3.3. From preservation to dynamization: designing a cultural destination

Designing Lucena as a cultural destination, focused on its Jewish past demonstrates an inherent potential, but it is important to define a suitable proposal from a responsible, sustainable, and enduring perspective. Recreational facilities, museums and monuments are essential in the creation and consolidation of cultural destinations. The Law of Historic Heritage of Andalusia defines the archives, libraries, museums, centres of documentation, museums, and cultural spaces as heritage institutions [20]. Only the Archaeologic and Ethnologic Museum of Lucena is registered in the institutional system. Interpretation centres and other forms of presentation of historical heritage that lack cultural assets are not museums, requiring specific tools and devices and without coping the exigent demands that heritage institutions must meet.

The transmission of the message “Lucena, Pearl of Sepharad”, and the Jewish heritage that it involves, for educational and leisure purposes to a wide audience, must convey multiple heritage assets, tangible and immaterial. Consequently, it is proposed to create an interpretation centre in *La Tercia*. It is important to emphasize that the absence of a collection must be understood in the physical sense, but this does not mean that the heritage is absent or far from the place where this heritage centre is installed.

It is precisely due to the difficulty of gathering this heritage or the impossibility of being contained in a closed place such as a building. Following the proposals of Freeman Tilden, this proposal can prioritize the transmission of natural and cultural heritage values based on emotions rather than on tight scientific discourses [21].

The starting point to design the interpretation centre “Lucena, the pearl of Sepharad”, as a dynamization focus of the city as a cultural destination should begin with an analysis of the tourist frequentation. This may be examined at different levels: municipal, provincial (and its distribution), together with the mobility of visitors to other locations. With these data, it can be determined the current territorial position of Lucena as well and the desired one, regarding its tourist potential. A balanced and consistent proposal should take into consideration the available heritage resources and its loading capacity [22]. Secondly, proposals or patterns for the visit of the municipality must be designed, which relate the existing cultural and natural resources, as well as the interpretation centre to be projected in *La Tercia*.

For this, it is also important to carry out an inventory of all the companies that provide tourist services that work in the town, to create synergies with them. The next step will be to develop the desired interpretation program, creating the communication strategies necessary to offer visitors an intellectual and personal approach to the Jewish heritage, with the necessary tools and according to the budgetary availability. It is strongly recommended to raise the awareness on the need to protect, conserve and transmit this heritage. Finally, a destination communication plan must be carried out, understood as an institutional task. The municipal administration has the ethical responsibility to ensure the veracity of the information and to choose the heritage discourse that will be projected and identify Lucena.

4. THE WINERY LOS VÍBORA: A CENTRE FOR THE MEDITERRANEAN DIET

In 2013, UNESCO included the Mediterranean diet on the Representative List of the Intangible Cultural Heritage of Humanity [23], incorporating Spain, Italy, Croatia, Greece, Cyprus, Morocco and Portugal as countries that are worthy of it. As the justification for inscription states, the Mediterranean diet "comprises a set of knowledge, practical skills, rituals, traditions and symbols related to agricultural crops and harvests, fishing and animal husbandry, and also to the way food is preserved, transformed, cooked, shared and consumed" [24]. The values provided by the diet of Mediterranean cultures therefore go beyond a set of products grown and consumed in a specific geographical area: it is a characteristic way of relating to each other environmentally and socially.

The ritual of "eating together" is one of the foundations of the cultural identity and continuity of the communities of the Mediterranean basin, through which social ties are built and a sense of belonging is strengthened. This element of Intangible Cultural Heritage highlights the values of hospitality, good neighbourliness, intercultural dialogue, and creativity, as well as a way of life guided by respect for diversity. According to UNESCO, it "plays an essential role as a factor of social cohesion in cultural spaces, festivals and celebrations, bringing together people of all ages, conditions and social classes" [25]. Five years later, the operating regulations of the Regulatory Council of the Protected Designation of Origin “Olive Oil of Lucena” (“Aceite de Lucena”) were approved [26]. Both milestones, of legislative, social, and patrimonial impact, represent an opportunity to incorporate a transversal vision in the treatment and enhancement of the products, cultivation methods and ways of relating that are developed in Lucena.

Based on the PDO of Lucena olive oil, one of the products on which the Mediterranean diet is based, it is considered appropriate to explore and disseminate aspects related to it such as craftsmanship and the manufacture of containers for the transport. Thus, the immaterial dimension of this heritage should be assessed, from the perspective of the preservation and consumption of food, the role played by women in the transmission of skills and knowledge related to the diet, the safeguarding of culinary techniques and respect for seasonal rhythms. Despite being elements included in the UNESCO declaration and having a significant potential for dynamism and the future, they are often excluded from the heritage process.

4.1. A particular functional programme

The convergence of the PDO “Olive Oil of Lucena” and the inscription of the Mediterranean diet as World Heritage is considered a binomial of great cultural value and social and economic potential [26]. The existence of the facilities of the old winery *Los Vibora* (figure 2), owned by the municipality, represents an opportunity to implement an educational, cultural, commercial and tourist programme that links the Mediterranean diet of Lucena - with oil and wine as the fundamental axes - with the recovery of its architectural heritage. Industrial architecture and local markets are another of the characteristic elements that UNESCO points out as exceptional, as they “play a fundamental role as cultural spaces and places for the transmission of the Mediterranean diet in which the daily practice of exchanges fosters harmony and mutual respect” [24]. It seems appropriate, therefore, to consider the old cellars as the ideal place for the creation of a space in which to highlight the Mediterranean diet, its associated healthy habits, the architectural logic of its productive spaces and its link with rituals.



Figure 3: Location and interior view of the old winery *Los Vibora*. Source: authors (2021)

The combination of educational, cultural, and commercial uses is adapted to the spatial, structural, and constructive characteristics of the wineries. In particular, the versatility of its open-plan spaces, its free height and the existence of surrounding free areas offers the possibility of incorporating multi-use spaces and construction in phases. With the aim of ensuring the permanence of these values associated with the Mediterranean diet, the rehabilitation of the *Los Vibora* cellars could lead to the incorporation of activities such as gourmet markets, classrooms for courses and gastronomic laboratories, games libraries, didactic spaces dedicated to wine and the PDO “Olive Oil of Lucena” or places for neighbourhood and intergenerational encounters. With the simultaneity of these activities, in addition to the recovery of a local architectural symbol, the role of the Mediterranean diet as an identifying and cohesive element referred to by UNESCO would become effective.

Despite the need for a thorough rehabilitation, which would have to include new buildings, its position on the edge of the historic city favours easy and universal accessibility, with the adjacent Paseo de Rojas as a public space of reference. The existence of numerous services (such as Local Police, Civil Guard, Health Centre or Social Security Headquarters) could lead to a lack of parking spaces, which, however, could be solved with the construction of an underground level for this purpose in the plot of the old warehouses. The connection through the Avenida del Parque with the fairgrounds makes the wineries a possible initial meeting point prior to access to the fairgrounds during the celebration of the Royal Fair of Our Lady of the Valley or as a central space for events dedicated to local tapas and restaurants.

The rehabilitation of old cellars could be a recurrent strategy in southern regions of Portugal. In these areas, traditionally dedicated to wine production, there are iconic projects such as the extension of the Adega Mayor, by the architect Álvaro Siza Vieira, or the rehabilitation of an old oil warehouse in Azeitão, by the Aires Mateus studio [27]. While in the first case the original use of the winery is maintained, incorporating a sale, and tasting area, in the second it introduces a domestic use, demonstrating the versatility of these structures and their renovation potential.

5. CONCLUSIONS

The work provides possible solutions for the use of two municipal buildings owned by the City Council of Lucena. The first consideration to be made is the perspective of the public character of these buildings, i.e., their community character acquired during previous functions or by the expectations generated by their future use. However, the proposed uses have sought to be consistent with preserving and enhancing their heritage values. This requirement is fundamental for the future development of appropriate rehabilitation and restoration interventions. This research tries to go beyond the traditional use-value based on the continuity of original and traditional functions. In this sense, the research has considered the potential uses not yet activated based on the cultural change or adaptation theory to reinforce the cultural significance of heritage building. As a result, the research has proposed rehabilitating *La Tercia* building as an interpretation centre for the history of Lucena, focussing on the Jewish legacy. In turn, a centre to support the Mediterranean diet and healthy eating habits, combining educational, cultural, and commercial purposes, has been proposed in the old winery *Los Víbora*.

In both cases, the proposed functions derive from a broad heritage interpretation of Lucena, considering the uses and functions that have historically characterised the city. In other words, none of the proposed uses is alien to the historical-urban development of the city. The use proposed for *La Tercia* responds precisely to the need to disseminate the city's history, including its historical relevance of Lucena as an agro-city. For its part, the proposal for the old winery *Los Víbora* goes a step further, representing an update to the 21st century of its agrarian legacy. Concerning the intangible dimension that can be assigned to the use-value, the rehabilitation of these buildings can also increase knowledge associated with these two buildings: both from a typological-constructive point of view and the heritage discourse definition of both centres. Therefore, two new uses will contribute to these buildings playing a significant role in the urban-functional structure of the city as cultural resources associated with the inhabitants of Lucena and as tourist attractions.

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