

## **Examples of Good Practice.**



**CÁDIZ. Abril 2018.**

# I N T R O D U C T I O N .

Cádiz history is conditioned by its characteristic geographical location, as a result from its insular character, its location between the Strait of Gibraltar and the Guadalquivir rivermouth and the shelter offered by the Bay's natural harbour. Therefore, Cádiz city has kept a strategic importance from the commercial and military maritime activities perspective, initially being emphasized by its port nature and later on by the defensive facet, as the historical events demanded.

In 1596, after the Anglo-Dutch fleet sacking, there was a proposal to fortify the city, giving it a defensive device able to resist successive attacks.

The ambitious plan proposed a perimeter of walls, which took in the whole land line, marking it with forts and bastions, developed over the Modern Age centuries, where different techniques of defensive construction can be seen.

In the 16th century the Italian School is followed; throughout the 17th century, the Flemish School, and during the 18th century, the French one. In the middle of the 18th century, Cádiz ground was already completely walled, being a splendid example of military architecture.

Cádiz City Council, through an agreement with the Ministry of Defense, has been recovering a good part of the defensive constructions of the city, which are located along the walled perimeter of the historical district, taking place a demilitarization of the city.

Up to date, important pieces of singular historical, architectural and landscape value have been released from military use, both buildings located on the maritime edge and the bastions Los Mártires, San Sebastián, Santa Catalina, and Candelaria, as well as other ones located in inside the

urban scene, such as the old Engineers Pavilion (Pabellón de Ingenieros), the old Military Hospital, the headquarters of Carlos III, the old Hospice, etc.

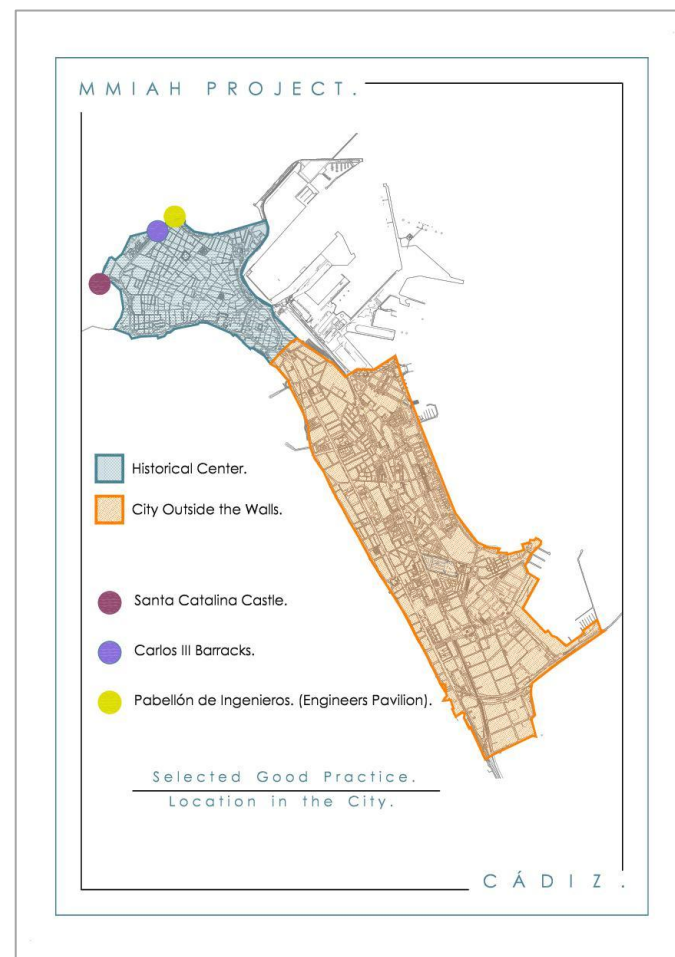
The buildings recoveries have been accompanied by the implementation of new uses of high social value, such as educational, cultural and leisure uses; coexistence of such varied uses has been achieved through collaboration among different institutions.



Among the buildings released from military use up to date in the process of the city demilitarization, the following ones have been selected to be introduced as Good Practices in the MMIAH project:

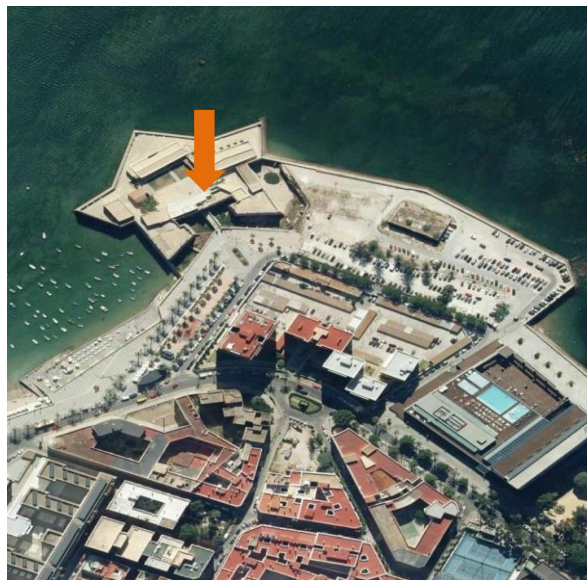
- . Santa Catalina Castle.
- . Carlos III Barracks.
- . Pabellón de Ingenieros (Engineers Pavilion).

In order to understand these old military buildings, the book "Cartografía militar y marina de Cádiz 1513-1878" (Military and Marine Cartography of Cadiz 1513-1878) by Calderón Quijano, Fernández Cano, Sarabia Viejo and Hernández Palomo is of great value.





## SANTA CATALINA CASTLE



**Location:** Paseo Antonio Burgos wo/n.

**UTM Coordinates:** 740983, 4046422.

**Identification Code according to Municipal Catalogue of Protected Goods:**

AMC0-00-1368704.

**Transfer Agreement:** 4th Agreement 08/04/91.

**Date of Release from Military Use:** 1991.

**Ownership regime:** Municipal with public domain character of social and cultural use.

**Use record:**

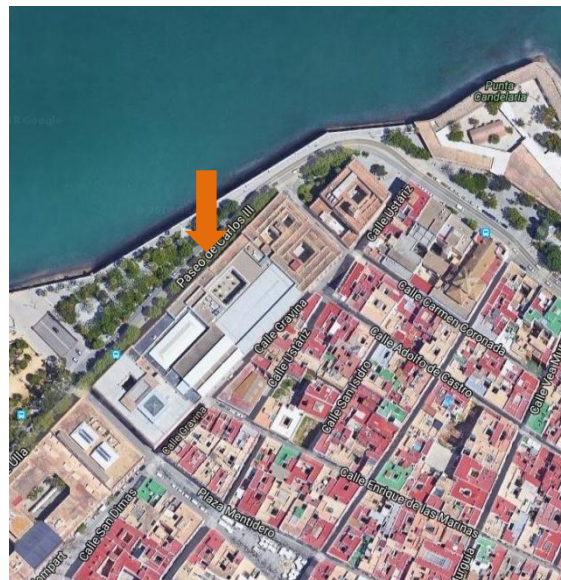
**1597:** Military Defence.

**1769:** Military Prison.

**1986:** It is appointed as BIC (Bien de Interés Cultural or Good of Cultural Interest)

**Today:** Cultural space with halls for exhibitions, concerts and workshops.

## CARLOS III BARRACKS



**Location:** Paseo Carlos III, 5.

**UTM Coordinates:** 741587 4046922.

**Identification Code according to Municipal Catalogue of Protected Goods:**

AMP1 – 08 – 1771701 B.

**Transfer Agreement:** 6th Agreement 10/12/2001.

**Date of Release from Military Use:** 2001.

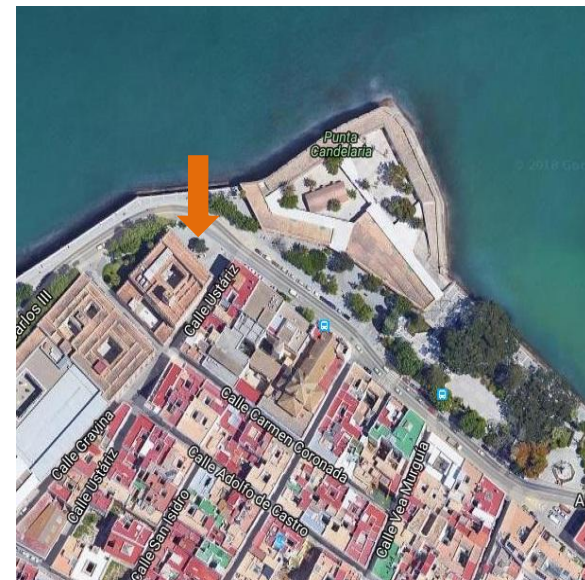
**Ownership regime:** Municipal with dotational character of cultural use.

**Use record:**

**1733:** Military Barracks.

**Today:** Museum space.

## ENGINEERS PAVILION



**Location:** Paseo Carlos III, 9.

**UTM Coordinates:** 741667, 4046970.

**Identification Code according to Municipal Catalogue of Protected Goods:**

AMP0 - 08 – 1771301.

**Transfer Agreement:** 6th Agreement 10/12/2001.

**Date of Release from Military Use:** 2001.

**Ownership regime:** Municipal with dotational character of cultural and administrative use.

**Use record:**

**1758:** Military Engineer Homes.

**Twentieth Century:** Seat of Military Government.

**Today:** Cultural space with halls for exhibitions.

# S A N T A C A T A L I N A C A S T L E .

## Historical Background:

After the Anglo-Dutch assault that took place in the Bay of Cádiz in 1596, it was necessary to fortify the city; this is the reason why King Felipe II chose to reinforce Cádiz stronghold promulgating a Royal Decree dated October 25, 1597, which ordered the construction of this castle, setting its location in the northern area of La Caleta beach, strategic area from both the defensive point of view and the entry of supplies in the city.

The project of Santa Catalina Castle, with other names throughout History, such as Frente Defensivo (Defensive Front) La Caleta or Baluarte (Bastion) Santa Catalina, was entrusted by Felipe II to the military engineer Cristóbal de Rojas, being the project approved on February 9, 1598. This project ambitions exceeded what was finally built. The works began in 1598, ending on 5 September 1621.

Cristóbal de Rojas died before finishing this work.

In 1693 under the rule of King Carlos II a chapel was built inside the castle, dedicated to St. Catherine of Alexandria (Spanish Catalina) and the Immaculate Conception. This chapel is made up by a nave with barrel vault, a small choir and bell gable, with some examples of relevant artistic interest, such as carvings and several objects for worship that were moved to the Military Chapel and the Military Government, and among others a Baroque altarpiece work from the Saavedra school, which included the images of Saint Catherine, Saint Francis of Assisi, Saint Diego of Alcalá, Saint Joseph and Saint Augustine.

In 1769, on King Carlos III order, the castle began to serve as a military prison, remaining so for a long time, being the dungeons used for centuries still conserved.

Although there were many uses projected for the castle, most of them did not catch on, so it lost as time went by the important strategic value it had historically. Among the different projected uses we would like to mention the Military Classroom of Culture, the Library and Map Library of the Military Government, a military museum dedicated to sieges and attacks undergone by Cádiz, rooms for researchers and reprography, etc.

Spanish Ministry of Defense gave up using the castle in 1991.





# SANTA CATALINA CASTLE.

## Architectural Characteristics:

Because of its location on the north area of La Caleta beach, embracing it together with San Sebastián castle, a construction it is opposite to, this built set, together with its surroundings, is one of the free spaces with the greatest urban and architectural values of Cádiz city.

Santa Catalina castle is an exemplary piece of poliorcetic Italianizing engineering from the 16th century, which served as a model for several smaller castles that were later built in America.

It is built on a pentagonal plant, acquiring when it meets the sea the shape of a three-pointed star, and when it meets the ground, it makes up a part of the wall which lodges the gate in a centred position, flanked by two semi-bastions, with a moat and a draw- and a stable bridge.

The original distribution included an area of barracks, the pavilions, the warehouses and the cistern located in the central patio or yard.

Archaeological interventions carried out have provided information on the remains of a salting factory dating back to the Roman era, according to a sounding done in the area of the patio in 1985, as well as information regarding the area where the castle is located, corresponding to the northwest corner of the smaller islands that made up the Cadiz archipelago in Antiquity.

The chapel and the sacristy, built in 1693, have a single nave covered with a barrel vault and a high choir at the foot. The entry, quite restrained, has eaves supported by pilasters and a small belfry. Inside it there is a single altar with a Baroque altarpiece that has lost its gilding. The images of Saint Catherine, Saint Joseph, Saint Augustine, Saint Francis and others are venerated here. It is in good condition, although somewhat transformed.

After the Ministry of Defense withdrew the castle use in 1991, it remained abandoned for a time, undergoing significant losses such as a picture of St. Catherine in the form of a mosaic that was located on an inner portico of the castle.

Later on, an agreement was established between the Ministry and Cádiz City Council, which took charge of it in order to carry out its restoration and enhancement as a cultural and leisure space, accepting social interest uses.

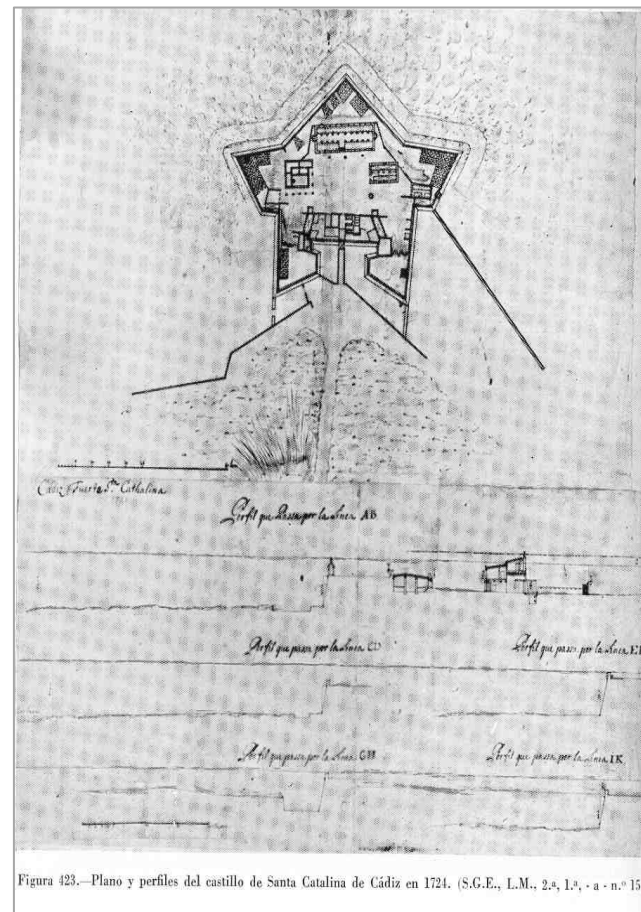


Figura 423.—Plano y perfiles del castillo de Santa Catalina de Cádiz en 1724. (S.G.E., L.M., 2.ª, 1.ª, a. n.º 15).

# S A N T A C A T A L I N A C A S T L E .

## Adaptation as a Multi-Purpose Cultural Space.

With the restoration, it was intended to remove the modifications made on the original state as a consequence of the received process of adaptation to the different uses; besides, it was also intended to adapt it to the new use for the building, which would work as a cultural facility for the city, returning to its former splendour changing it into a tourist landmark located in a set of high idyllic landscape value.

In addition to intervention on the castle itself, the environment was also treated, removing a small neighbourhood of military homes, built in the 1950s decade, which concealed and suffocated the building visually and spatially, and transforming the space it occupied by in a public garden of beautiful views of La Caleta beach and the architectural set that embraces it, made up by the castles of San Sebastian and Santa Catalina and the old spa of La Palma, presently the Andalusian Underwater Archaeology Centre.

The restoration project of the 3,878 square meters building was organised in four phases, the first phase in 1996 and the last one in 2009.

In 1996, and within the Training Program in Practices for the City, of the Junta de Andalucía (the region's government), students of masonry, plumbing, electricity and stonework started the restoration of the Governor's House (Casa del Gobernador) and the insides of the San Nicolás and San Juan headquarters, as well as the inner urbanization, incorporating the installations for water, power and sewerage services.

The intervention continued with the Schools-Workshops "Castillo de Santa Catalina I" (1997/1999) and "Castillo de Santa Catalina II" (2000/2002), promoted by Cádiz City Council included in the Schools-Workshops and Crafts-Houses Program. Work was carried out adapting the Officers' building for artisan workshops, the facades, the sentry boxes and the pergola that originally surrounded the central courtyard were restored, ornamental lighting was added to the outer perimeter of the walls, the old cells were reconverted in new rooms, the corridors under the pergolas were paved and the chapel was restored.

From 2002, it was opened to the tourist tour of the city, with the possibility of dramatized visits. In 2003 spring, the exhibition halls were used and the cultural use of the *patio de armas* began in September with a guitar concert by Paco Cepero.

The third phase, starting in 2004, focused on the archaeological study and the recovery of the moats, the partial treatment of the outer walls and the perimeter lighting.

With the fourth phase started in 2009, the improvement of the exhibition areas, adaptation of an administrative space and a workshop area began.



# S A N T A C A T A L I N A C A S T L E .

## Presently hosted program :

Nowadays, this fortress has become a great multipurpose cultural and recreational space, including temporary exhibition halls, pedagogical workshops for schoolchildren, artistic and handcraft workshops, as well as spaces aimed for the celebration of concerts and summer activities in the castle courtyard. In short, it works as a multipurpose cultural space for exhibitions of all arts, crafts and music.

As for the exhibition spaces, there are 4 exhibition halls: San Juan Alto, San Juan Bajo, San Nicolás Alto and San Nicolás Bajo, all of them working since 2010.

The exhibition trajectory began with two permanent exhibitions linked to the building itself and its surroundings, such as the "History of Cadiz Navigation in Phoenician-Punic and Roman Times" and the "History of La Caleta". Other subsequent exhibition projects have been linked to plastic artists with a recognized trajectory and a medium-high level of artistic consolidation.

The castle has been and still is headquarters for other activities such as:

- . Cultural projects and programs such as "Cádiz 07 Arte Contemporáneo", "Cádiz 08 Arte Contemporáneo", "La capilla tiene arte", with artistic interventions in the castle chapel by different art galleries and art travelling exhibitions.

- . Artists' Workshop. It is one of the projects that is currently being developed, which consists of an initiative of the Trade and Crafts Delegation that offers four studies putting them at the service of artistic creation. These studies are freely available to be used.

These workshops can be requested by painters, sculptors and any other artist of plastic arts of all nationalities. The workshop is given precariously for up to three months, during the castle opening hours. Whereas the artist is in the Workshop, it is open to public. The City Council provides the necessary services for the opening, closing, security, sanitation and cleaning of the premises, and subscribes an insurance policy to cover possible deterioration of the exposed works due to vandalism, theft and civil liability. The artist in return commits him- or herself to donate a work to the City Hall, being assigned to an artistic-handcraft fund.

- . Pedagogical Workshops of La Caleta hand in hand with the private initiative; their pedagogical nature tries to bring the youngest ones closer to the history and archaeology of the surroundings of the Castle.

- . Permanent exhibition of Cádiz handcraft.

- . Performances and live shows held in the Patio de Armas during the summer months, space from which you can enjoy spectacular views and pleasant conditions that invite you to enjoy the scheduled shows, especially flamenco, jazz, music of the world, ethnic dance, contemporary dance, etc.

- . Sunsets at Santa Catalina Castle) Program: With this program, thousands of people have been gathered to watch the Sunset at the Bay of Cadiz, enjoying a double show, the programmed artistic event and the sundown.





## Historical Background:

The building was made by the military engineer Ignacio Sala, who in May 1732, in plans that are currently kept in the General Archive of Simancas, designed with great precision a novel type of barracks, proposing to locate three units between the Candelaria bastion and the Hospital Real, where the built line of Cádiz city was placed then.

The idea seems to be retaken by Ignacio Sala himself in 1738, with another series of plans with hardly any differences from the first ones. As it was mentioned before, among the three barracks planned six years earlier, the one closest to the Baluarte de Candelaria went under construction. It would be supposedly finished and put into use soon after.

Later, in 1754, José Barnola proposed the construction of three other barracks of the same type as the one already built, of which, for reasons not well known, only one was built, the one that continues the arrangement of Ignacio Sala, and the one that changes its building typology, returning to more traditional models. This way, the first barracks designed by Ignacio Sala remain as a single piece, which is an added historical value.

After a removal of the building of Juan Boscasa, dated in 1841, it can be seen that the original building of Ignacio Sala has barely undergone transformations.

From that date on, and without being able to specify when, the building is subject to wide transformations:

- A three-story-high corridor is built on its main front, where there was only one wall before.
- An intermediate body is built, dividing the great patio into two different areas.
- The galleries accessing the top floor are transformed.
- The side pavilions (officers' houses) are duplicated

As a consequence of all this, the set is subdivided into four well differentiated parts. Ignacio Sala's barracks will hardly be able to recover its unit character.

In the 20th century, the back kitchen patios were closed with low quality architecture: within the inevitable process of functional degradation, the remarkable barracks of 1732 became a simple warehouse.

The demilitarization process brings the acquisition, recovery and restoration of the two large military barracks:

- The second set of barracks, built in 1755-1760, was recovered as School of Letters (Facultad de Letras) for the University of Cádiz.
- The west wing pavilions of these barracks were recovered as public school for Elementary Education.
- The adjacent half of the troop quarters was dedicated to the lecture rooms for the University of Cádiz, in a recovery intervention in which the facades were faithfully conserved, but the typological characteristics of the inside were severely distorted.
- The area that currently houses the **Espacio de Cultura Contemporánea (Space for Contemporary Culture)**, which we present as an **example of good practice**, is the other half of the troop quarters area, according to Ignacio Sala's initial project. It has been until recently the Parque de Ingenieros (Engineers' Park), adjoining the Lectures Rooms and with the only, currently the Delegation of the Ministry of Defense.



# C A R L O S   I I I   B A R R A C K S .

## Architectural Characteristics:

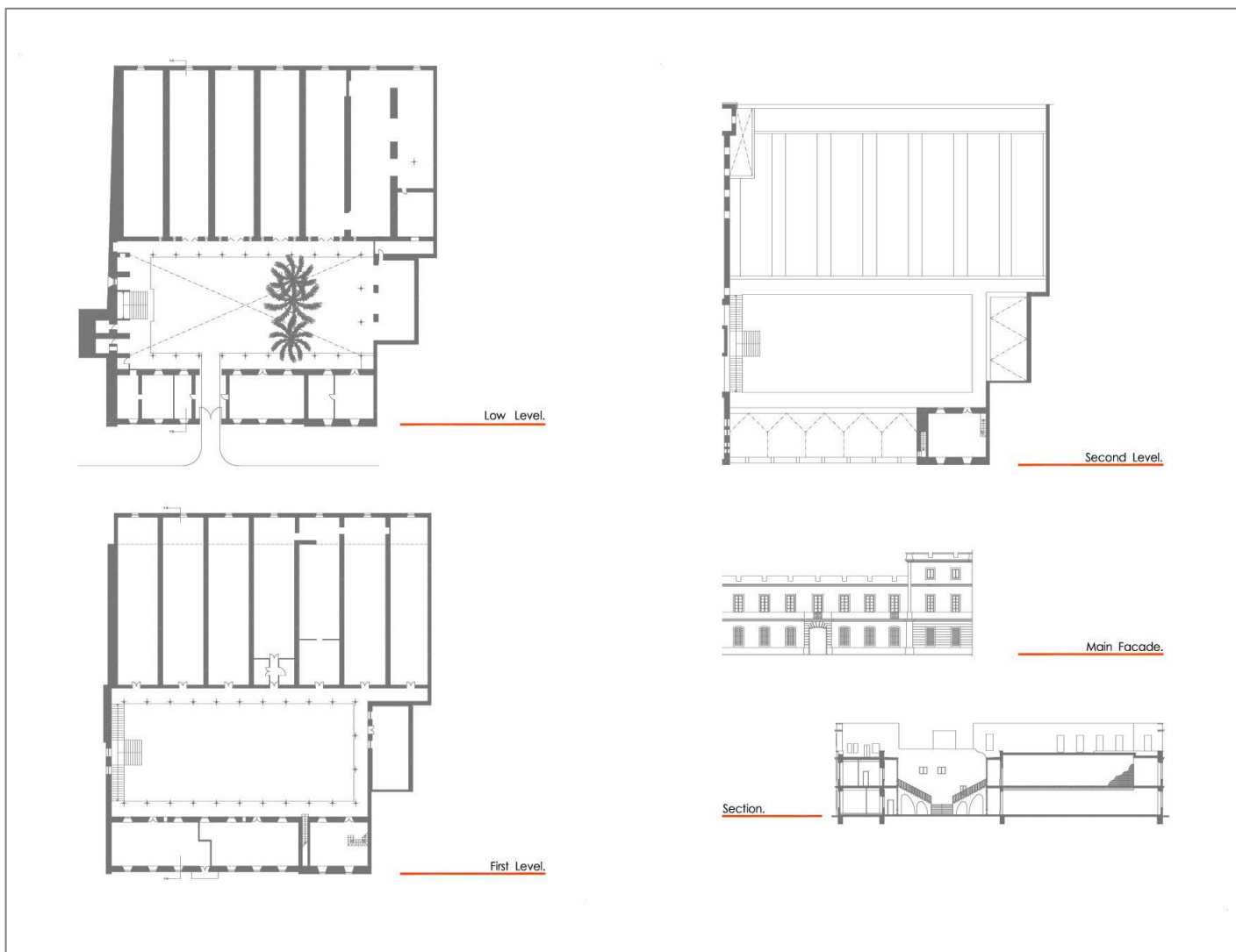
The building complex of high historical value, has been the subject of various transformations, maybe the most intense one was the separation from the unitary building of which it was a part.

The building occupies a noticeably square plot of 2,540 m<sup>2</sup>, with two free-standing facades, forward to Paseo de Carlos III, and back to Gravina street. As we access from the Carlos III promenade, it borders on the right with the currently known as "Aulario de la Bomba", a twin building recently renovated by the University of Cádiz, and on the left with the former Pavilions wing, today dedicated to administrative services of the Ministry of Defense.

The volume is distributed in several building bodies with well differentiated characteristics, with a total floor area of approximately 4,109 m<sup>2</sup>. Different bodies can be distinguished within this set, corresponding to different periods and building systems, plus the central courtyard or patio with perimeter gallery, unifying and articulating the whole. These elements are:

- The body of vaults as the main volume, with access from the central courtyard of the barracks, with a arcade gallery for the top floor.
- The facade corridor. In the second half of the 19th century, the front wall that delimits the barracks courtyard was replaced with a facade corridor, advanced over the Carlos III promenade.
- Central core. It seems to be the most modern element of the whole building. Located in an inner position, between the body of each half independent.
- The other essential element, not built, is the courtyard of harmonic proportions that unifies the whole set integrating a powerful open but covered gallery and three tall palm trees of high value.

# CARLOS III BARRACKS.





## Adaptation as a space for contemporary culture

Considering the municipal aim to provide the city with cultural and leisure facilities for contemporary culture, it was decided -given the characteristics of the building complex- to house them in one of the Carlos III promenade barracks set, known as the Candelaria Pavilions, since it had:

- Enough surface.
- A representative facade, and in a preferential position, facing the basic tourist circuit of the city, which is its walled coastline, and the hotels located in that circuit.
- Also in a preferential position, facing the other cultural venues of the city we find: Bastions of Santa Catalina and Candelaria, Municipal Centre of the Former Military Government, Schools of Letters, Business, and Medicine of the University of Cádiz, Centre of New Technologies of the old Military Hospital, Provincial Archaeological Museum, etc. This way the synergy of activities is guaranteed.

The new cultural space is made up by:

- The main exhibition space, located in the vaulted area.
- Auxiliary uses that demand a more dynamic relationship with the city such as, for example, shop, audiovisual room, temporary workshops, etc.

It can house on its top floor a series of activities that require more privacy, but always linked to the outside such as monographic courses, creation workshops, administration and management, etc.

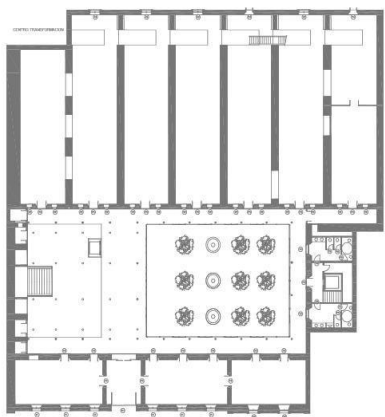
- The patio or courtyard, emblematic free space of remarkable proportions that houses a beautiful garden, where Art and Nature have their meeting point, is a landscaped free space that contributes along with the building characteristics, such as its generously thick walls, to guarantee the regulation and control of temperature both in winter and in summer, being able to reach without difficulty thresholds of environmental comfort, which will be beneficial from the environmental point of view and will help to achieve a more sustainable energy model.

The patio also allows the easy identification of the different areas of the cultural space, it works as a stay and rest area, incorporating energy improvement measures, intensifying the Art - Nature relationship.

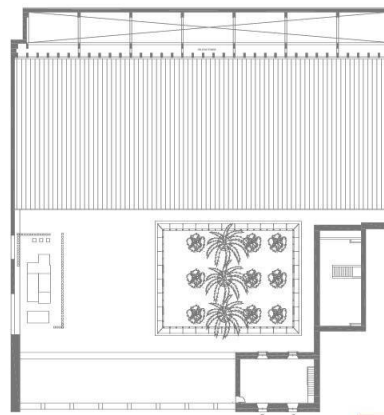
- Open core of vertical communications.

When addressing the building adaptation project, in general, the total floor area was kept, acting on the already built 4,055 m<sup>2</sup>, on the 260 m<sup>2</sup> of the main patio open gallery, and on the 800 m<sup>2</sup> of the gardened patio.

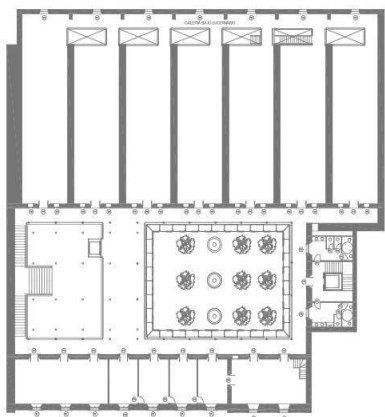
# C A R L O S   I I I   B A R R A C K S .



Low Level.



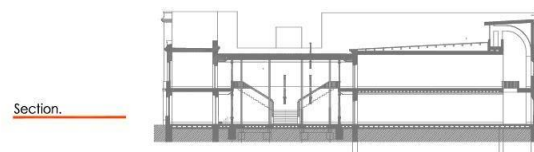
Second Level.



First Level.



Main Facade.



Section.

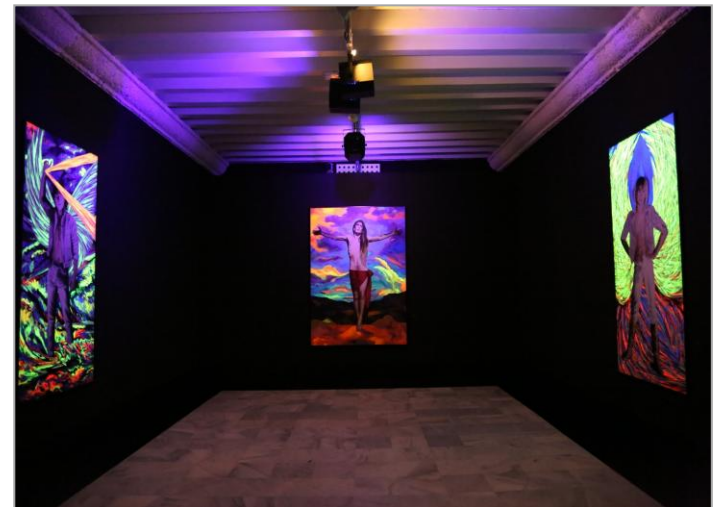
# C A R L O S   I I I   B A R R A C K S .

## Presently hosted program.

After the restoration and transformation process of the old Carlos III barracks building into cultural facilities, the city has a new cultural facility with important exhibition spaces distributed between outdoor spaces and interconnected naves. This adaptation method for the building restoration resulting in naves in a row allows going all over the facilities following an order with circulation rings.

As well as the Reina Sofía Cultural Centre, it is a key piece in the university belt project promoted by the City Council and the University, since based on the concept of compatibility of uses and spaces optimization, both institutions propose that the Contemporary Culture Area (ECCO, Espacio de Cultura Contemporánea) is a cultural infrastructure of shared use to complement and reinforce the cultural program of both, being assigned, for instance, to house exhibitions with the most outstanding designs and projects carried out by students in their final degree and master's projects.

Regarding the museum contents of the building, it is worth highlighting the permanent exhibition "El Valle de los Caídos (1980-1987)" [The Valley of the Fallen Ones] by Costus. An exhibition made up by a total of 19 pieces from the series made in acrylic on table and framed within the Pop style, highlighted by its chromatic richness and light effects. The collection is complemented with pieces that help contextualize the evolution and importance of these artists, in what was later called the 80s Movida Madrileña.





# C A R L O S   I I I   B A R R A C K S .

The ECCO houses the collection permanently, in a clear commitment of the city to the recovery and enhancement of this outstanding legacy, as a cultural and tourist engine, and as a symbol of Cádiz Art.

Other cultural activities housed in the building are listed below:

. **"Línea de Costa" Project:** This project consisted of a pilot experience managed by a team of contemporary potters, who were given a space in the building where they welcomed international artists, photography, literature, painting, etc.

The artists proposed projects to be carried out, once selected by the management team, the artists moved to Cádiz, where they were given a space to develop their project, workspace, warehouse, exhibitions, etc.

Once the project was finished, it was closed with a presentation conference and an exhibition, which could be conventional or interactive with the participation of the citizens.

. **Festival "Cádiz en Danza" (Dancing Cádiz),** festival of contemporary dance, where besides the dances program, an exhibition linked to the main theme is held.

Other experiences:

.Workshops conducted by contemporary artists who worked with the citizens, for instance one about sculpture linked to the subject Circular Economy where raw materials used were recycled materials, or another one on painting on textiles.

.Besides the formerly listed activities, which take place in the inner spaces of the building, the central patio is intended for an intense and varied cultural activity, with film screenings, music, conferences, etc.



# PABELLÓN DE INGENIEROS (ENGINEERS PAVILION).

## Historical Background:

This building, located at the north of the urban scene of the Historical District facing the Candelaria bastion, in the central area of the walled front, between Santa Catalina and San Carlos bastions, was built according to the plans by the military engineer Silvestre Abarca between 1758 and 1760, who introduced modifications to the 1757 project signed by Enrique le Gallois de Guimaraes.

The building stands out in its surroundings both due to its outline and within the urban scene, being integrated in the perimeter fringe of dominant military use that closes the urban development of the historical district.

The Pabellón de Ingenieros, together with the Baluarte de Candelaria, Carlos III barracks, Hospital Real, San Fernando barracks and Santa Catalina castle define an imaginary axis that demarcates a space of military servitude located between such axis and the bay, dedicated to military maneuverings and auxiliary buildings like ammunition dumps.

Its construction was approved by King Fernando VI on February 17, 1755, and was funded by the Royal Board of Fortifications. We can highlight about the building both its location and its scale, strength and construction system, values of defensive architecture and military engineering, showing technological developments for the time closely linked to rainwater collection and distribution techniques.

Originally the building was designed to accommodate the homes of the members of the military engineers group assigned to this post, with up to seven homes and the convenience of having them together in the same building with the engineer director, which would make easier communication between them as well as the orders transmission.

Later, in 1846, it acquired a more institutional character becoming the headquarters of the Military Government of the post and residence of the Military Governor.

The Military Government was also the headquarters of the Military Culture Classroom created in 1962 to bring closer the chiefs and officers of the garrison to the culture of the city; its walls housed the library of the Body of Engineers, with copies from the 16-19th centuries XVI, the map library and a very important Archive. Unfortunately, all that heritage was moved out of our city, being currently in Seville and Madrid.

After serving for 148 years as such and due to a new organization of the Ministry of Defense, on October 24, 1994 it was dissolved, remaining closed until 2000, when it was handed over to the City Council, beginning its recovery and value enhancing process as a cultural centre for the city, reopening in 2003 as the Cultural Enter "Reina Sofía".



# PABELLÓN DE INGENIEROS (ENGINEERS PAVILION).

## Architectural Characteristics:

The building made according to plans of the military engineer Silvestre Abarca is a precedent of neoclassical architecture in the city. It has a total floor area of 3,550.89 m<sup>2</sup>.

It was thought to be built initially in a piece of land called Plazuela del Mentidero, located in a corner of the new barracks of Camposanto and immediately to the Pólvara barracks, but it was reconsidered finally for being located in another one located by the bastion of Candelaria.

To lower the cost of its construction, two operations were carried out: the sale of the plot of land of Plazuela del Mentidero and an inventory of all the material that could be used from the old Hospicio de la Caridad, which, abandoned since 1749, was planned to be demolished to build the Santa Elena de las Puertas de Tierra barracks. For this reason, beams, door fittings, windows, balconies and corridor rails, columns and paving of the patio, reservoir curbs, as well as stones, bricks and various construction materials were moved to the place chosen for the carrying out of the work, which began on September 12, 1758, and ended in 1760.

The resulting building, of neoclassical style, consisted of three bodies or floors in which seven dwellings were distributed, two in the first body for the chief engineers, one for the engineer director in the second and four in the third for lower rank engineers. The building also had a garden, garages, stables, laundry rooms, patios and cisterns.

Its floor plan is organized around a central patio with arches on marble columns; through it we can access its majestic staircase, vertical communication nucleus of the building which culminates in a svelte tower designed by the Lieutenant Colonel of Engineers Francisco Hurtado in 1806. This tower was built by order of the Military Governor Francisco Solano with the aim of assembling an optical telegraph to facilitate military communications, as well as becoming a reference landmark for navigation.

It is worth highlighting the system of capture and use of the existing rainwater in the building, with 2 cisterns, the larger one under the main patio, for domestic use and the smaller one, placed under the back patio of the stables, to be used in them. Water supply was essential in an island city lacking fluvial courses and often subjected to blockades by enemy powers, given its strategic value for the defense and colonial trade of the Spanish Crown.

Besides the cisterns, the building has a well of a unique type called "Pozo de Marea" (tide well), in which the freshwater phreatic level is kept on a lower mass of salt water, oscillating these levels with the tides, which are very wide in the Atlantic coast of Cadiz.

Its facade has a harmonious neoclassical composition made up by a restrained and elegant sequence of pilasters and spaces.



# PABELLÓN DE INGENIEROS (ENGINEERS PAVILION).



## Adaptation as a space for contemporary culture

After being acquired through an agreement with the Ministry of Defense, the process of restoration and adaptation as a new cultural facility begins; the financial support of the European Union has been fundamental for this.

At the first stages of the assessment of the works required for its revaluation, serious structural problems were detected, mainly caused by humidity and xylophages in its slabs and other wooden structural elements; the measures taken were the replacement of damaged or nonexistent elements and its reinforcement to make it able to house the new planned uses, as well as the incorporation of facilities and finishings that provided the comfort conditions required by the building.

During the implementation of the work, it was established as an intervention criterion being respectful to the original state of the building, and to respect the guidelines given by the building itself regarding to what should be kept or removed, going quite often to the planimetrics available from the original project, in order to remove -although signs of this last period have remained- decorative additions made during the 19th and 20th centuries that distorted and did not allow a correct interpretation.

The restoration was carried out in different phases, with the following general guidelines:

- . The first phase consisted of leaving the naves diaphanous, demolishing partitions, removing floors, installations, false ceilings, etc. During the implementation of these works numerous original elements that remained hidden such as chimneys, hollow doors, etc. appeared.

- . The second phase consisted of the demolition of the back naves of the stable yard, which were in a state of ruin, so it was decided to carry out their demolition and subsequent reconstruction.

- . In the third phase, the inner load-bearing walls were demolished, with semicircular arches being built instead.

The rainwater collection and storage system is conserved, being the last testimony in the Old Quarters of Cádiz.

The most visible contemporary addition is the open gallery made in the upper body that connects the elevator with the surface, which corresponds to the old storage space of the Engineers Pavilion, located in the main facade corridor. Visits are easier with this intervention as visitors are protected from inclement weather, but it also works as a key space to enjoy the views of the Bay landscape, which adds to the historical value of the building natural and landscape values.

As the last element incorporated during the restoration process, it is worth mentioning the Zen garden created in the stables yard, which gives the architectural set natural values and harmony.



# PABELLÓN DE INGENIEROS (ENGINEERS PAVILION).

## Presently housed program

The building houses the administrative offices of the Municipal Culture Department of Cádiz City and the Municipal Culture Foundation.

Besides these municipal services, the building works as a container for cultural uses, hosting various private institutions, which are given space in exchange for these institutions making public use of their rich bibliographic and documentary collections. These institutions are: the Federico Joly Hörr Foundation; the Royal Spanish-American Academy of Sciences, Arts and Sciences; the Artistic, Scientific and Literary Athenaeum of Cádiz; and the Carlos Edmundo de Ory Foundation.

The building also houses two important permanent artistic collections, the Juan Luis Vassallo sculptures collection and the Aramburu Picardo pictorial legacy. Both collections belong to the City Council.

The Culture Centre has several multipurpose spaces used for cultural or ceremonial events, specifically a small events hall and the central courtyard of the building, both of them used as spaces for multiple uses, hosting conferences, concerts, press conferences, meetings with writers, etc., many of them related to the different programs managed by the Municipal Culture Foundation, among others:

- . Festival Iberoamericano de Teatro (Latin American Festival of Theatre, FIT).
- . Alcances: Documentary festival.
- . Noches Clásicas (summer program of Classical Music).
- . Day of the Book, etc.

It was also tried to add military cartographic files basically made up by planimetrics referred to bastions and strongholds of Cádiz City.

At the present moment, the City Council and the University of Cádiz with the common goal of contributing to the development of the city have strengthened the institutional relationship presenting recently the Strategic Plan of the University and Cultural Campus University-City of Cádiz. This agreement is based on a strategic planning that has among its most important action keys the shared management of spaces and compatibility of uses, the construction of new infrastructures and the cession of buildings and their adaptation for university and cultural uses and purposes.

Among the most important actions included in this common framework of collaboration is, first, the transfer to the UCA of the Reina Sofía Cultural Centre as the seat of its Rector's Office; together with other actions it will make possible to complete and close the great university belt in the historical district of the city, consolidating a line of spaces parallel to the Atlantic that will host a wide range of university and cultural services for citizens that will have a positive impact on the development of the city.

