



I Transnational Forum

Content report

Architectures of the sea



I Transnational Forum

Content report

Architectures of the sea

Activity 1.3 SEALabHaus

Disclaimer

Co-funded by the European Union. Views and opinions expressed are however those of the author(s) only and do not necessarily reflect those of the European Union or Managing Authority/ Joint Secretariat of the Interreg Atlantic Area Programme. Neither the European Union nor the Interreg Atlantic Area bodies can be held responsible for them.



I. INTRODUCTION

Transnational Forums

The present document has been created as part of the **SEALabHaus** project, which is co-funded by the **Interreg Atlantic Area Programme** of the European Union. It comprises the content of the "**I Transnational Forum. Architectures of the Sea**" discussions, which is a key output of *Activity 1.3, Creation of the Atlantic Community and Development of the Transnational Forums of the SEALab*. Transnational Forums were convened with the objective of establishing the foundations for the Atlantic laboratory in relation to the five main thematic areas of the project: architecture, sustainability, blue tourism, art & culture and professionalisation & training. The objective of the Transnational Forums is to facilitate connections between local communities from each of the project regions, represented by the members of the Regional Action Group, and the SEALabHaus and its partners.

I Transnational Forum. Architectures of the sea.

Please provide a brief summary of the dates, concept idea and organisation of the Transnational Forum. The word count should be between 100 and 200 words.

The "**I Transnational Forum. Architectures of the Sea**" was held in A Coruña on 14 and 15 May hosted by UDC, coinciding with the inaugural Steering Committee Meeting (held on 13 May). The overarching concept that unites the forum's various discussions is the sharing of examples of architectures of the sea. These are defined as architectural pieces situated on the coastline, shaped by the traditions and trades of the sea, and integrated into the surrounding landscape and maritime culture. The initial focus is on sharing examples of these architectures found on the Galician coast. The examples provided are architectures which have been adapted to current social context to ensure their preservation. This has entailed finding new uses to accommodate the decline in sea trades and the growth of the tourism industry. The objective was to then expand the scope to encompass similar examples of sea architectures in other areas of the Spanish peninsular Atlantic coast.

II. THEORETICAL CONTENT

Please provide a discussion on the theoretical content of the lectures held during the Transnational Forum. The word count should be between 1,000 and 2,000 words.

As previously stated, the "I Transnational Forum" showcases good practices exemplifying the Architectures of the Sea. The basis for this is the pursuit of exemplars of intervention in diverse building types and spaces, with a view to accommodating a range of uses and functions. The initial presentation will feature examples from the Galician territory, with subsequent examples drawn from various points across the Spanish geography. The architects responsible for the interventions on the heritage sites provided an explanation of the context, landscape and concept of the architecture carried out in the following order of presentation:

1. Recovery of the port edge of Porto do Son, 2022, and Fishermen's huts in Quilmas, 1997, Galicia, (CREUSECARRASCO. Juan Creus, Covadonga Carrasco).
2. Rehabilitation of the traditional shipyard Ciprián in Outes, 2023, Galicia (Fuertes-Penedo. Óscar Fuertes, Iago Fernández Penedo).
3. Rehabilitation of the old salting factory in Aldán, 2000, Galicia (Alfonso Penela).
4. Restoration of fishermen's huts in the Port of Mutriku, 2023, Basque Country (XLARK architects. Miriam Varela, Santi Lorenzo).
5. Recovery of the Cetárea in Tapia de Casariego, 2010, Asturias (Jovino Martínez Sierra).
6. Landscape interventions of the Almadraba de Nueva Umbría in Lepe, 2022, Andalucía, (Sol89. Juanjo López).

This is a diverse set of architectures that are analysed below from two perspectives. Initially, their genesis as spaces dedicated to the maritime production sector is reflected upon. Subsequently, they are categorised according to their proposed new uses and current relationships with the space and the associated landscape, as well as with production from a contemporary perspective.

Original building and space typologies.

The architectural projects presented at the "I Transnational Forum" include interventions in various spaces or buildings originally related to the productive sector of the sea. The current section provides a critical overview of the diverse typologies, beginning with buildings and subsequently examining open spaces.

Fisherman's huts are small structures built with materials available in the area and with simple construction techniques. They are usually located in harbours or along the coast, close to sheltered areas suitable for mooring boats. Their purpose was to house and protect tools, fishing equipment or even small boats. Two examples of fishermen's huts were presented during the Forum. The first, in Quilmas (Galicia), a steep, rocky coastline far from the urban area, is described in detail by Juan Creus and Covadonga Carrasco. The huts built in this natural harbour have granite walls with small windows and a door large enough for a small rowing boat to enter. The size of the boat determines the width of the hut. The roof is made of wood and covered with tiles. The following example, presented by Miriam Varela and Santi Alonso, Xlark, in Mutriku (Basque Country), has the same original functionality but is realised in a very different way. Mutriku is a fishing village located in a very sheltered harbour, where wooden fishing huts are built using the same decorative



motifs and colours as the boats. In this case, they are smaller structures, just for tools, nets, fishing gear, etc., stacked on the edges of the harbour.

The salting factories in Galicia were developed at the end of the nineteenth century in locations proximate to fish unloading docks on the coast. These factories exhibited a distinctive building typology, characterised by a central courtyard surrounded by stone-walled and wooden-floored/roofed buildings. The ground floor comprises an open area within which are located granite cubes measuring approximately 2.5 metres on each side and approximately 2 metres in depth. These cubes served the function of a salting deposit, with the process aided by the use of presses. The Aldán factory is located in an area that was previously home to a number of similar structures, all of which were used for the same purpose and situated in close proximity to the sea. During the restoration process, as Alfonso Penela presented, the main building, which features the distinctive salting deposits and some auxiliary structures that are integrated into the complex, was preserved. However, the relationship with the sea had already been altered due to the expansion of the port, which has resulted in a filling that has shifted the coastline away.

A traditional shipyard is a building constructed for the purpose of constructing wooden ships. These buildings share a number of common characteristics, including their location on a platform created for riverside carpenters to work, with direct access to the sea enabled by a ramp. They typically comprise a large main building and smaller attached structures, and are constructed using wood and techniques of the ship's construction, with wooden enclosures that allow their removal for connection with the surrounding open space. The Ciprián shipyard in Outes (Galicia) represents a paradigmatic example of this type of building, many of which have already disappeared. Indeed, at the outset of the rehabilitation process, as Óscar Fuertes and Iago Fernández Penedo explained, the shipyard was in a state of advanced disrepair, having fallen into a state of severe neglect. However, through the implementation of an appropriate rehabilitation project, the shipyard's original architectural character has been preserved, with a small portion of the building remaining closed and a large covered atrium being open and integrated with the surrounding landscape. This integration allows for the natural terrestrial and marine environments to be experienced within the shipyard.

The Almadraba constitutes the traditional site for the catching and preparation of red tuna. Its location at the foot of the migratory routes of these fish is a key aspect of its historical and cultural significance. Although the fishing of tuna in the Lepe area (Andalucía) has been documented since the sixteenth century, the Almadraba was not constructed until the beginning of the twentieth century and remained operational for approximately forty years. The complex is comprised of three distinct areas: a barracks district where the workers temporarily resided, the captain's residence, and a group of industrial and storage buildings connected to the sea in the most protected section of the river mouth. The restoration project explained by Juanjo López (Sol89) is focused on the pier and a limited selection of symbolic industrial structures. Only a few stones that defined the pier's location were preserved. It was rebuilt based on historical analysis and traditional construction techniques. The objective is to recuperate the industrial significance of the tuna fishing and processing process, thereby elucidating the heritage and ethnological legacy of an ancient fishing tradition that coexisted in harmony with the landscape of the coastline.

Cetáreas are traditional fish and shellfish nurseries situated in open ocean waters. This protoindustrial activity is based on the premise that the surrounding environment allows for the creation of interlocking rock walls that form pools, which are then used to cultivate fish and shellfish. It is important to note that these structures are not edifices in and of themselves, but rather modifications to the landscape that facilitate its domestication. Similarly, port installations represent modifications to the coastal edge, facilitating the mooring of vessels in protected environments in close proximity to urban centres and enabling the loading and unloading of people and goods. Initially, the relationship

between the urban layout of fishing villages and the sea was direct; however, the expansion of port facilities and the construction of landfills resulted in a disconnection, as exemplified by Porto do Son. The beach landscape has also been affected by the process of domestication and the construction of access pathways for recreational use of the territory. The extent to which these access routes demonstrate environmental respect varies. Porto do Son and the beaches of the municipality of Valdoviño represent examples of access points that exhibit a respectful approach.

New ways of using and relating to landscape.

The rehabilitation of the built heritage from a current perspective allows for the creation of new uses and relationships with the landscape in each of the projects presented. This analysis will now examine these new relations and discuss their implications.

Some of the projects presented at the Forum entail the implementation of interventions in specific elements of various typologies of the built heritage of the maritime sector, with the result that the original structures are transformed into buildings intended for private use. An exemplar of this approach is the fishermen's hut in Quilmas, which has been converted into a residential holiday refuge without compromising the formal integrity of the original structure. In order to achieve this, a skylight is installed on the roof ridge in order to admit more light than that which enters through the narrow apertures in the façade. Furthermore, renewable energy supply methods are employed. This approach is also evident in the restoration of the salting factory in Aldán, which is being converted into a hotel that respects the original building. In addition, the structure is reinterpreted and new elements are introduced, such as boxes that differ from those previously present.

In contrast, other projects presented at the forum focus on the implementation of interventions designed for public use. The traditional Ciprián shipyard has been restored in accordance with the original techniques, materials and character of the building. This consequently signifies that the modest enclosed area now serves as a museum space for shipbuilding, while the extensive covered outdoor area has been preserved as a versatile space with the capacity to host events or facilitate the eventual recovery of traditional boat-building techniques. Furthermore, the structure serves as a prominent feature within the surrounding landscape, thereby facilitating the enhancement of the coastal path. In this regard, the case of the almadraba intervention is analogous. It is worthy of note that none of the rehabilitated structures have been assigned a new use. Instead, they have been integrated into the landscape as a means of preserving the entire complex and preventing its complete destruction due to abandonment. Furthermore, the project's emphasis on the landscape is reinforced by the construction of a pedestrian path that connects the two banks (ocean and river mouth). The Mutriku fishermen's huts, on a smaller scale, have also been rehabilitated without housing any use. Their symbolic and heritage value, along with their relocation in the context of the port, serve to reactivate the historical value they possess.

In contrast, the intervention in Porto do Son port has the objective of reinstating structures, spatialities and connections that have been eroded by the construction of landfills and the dominance of cars in the urban landscape. The vehicle traffic is separated from the facades of the urban core, the urban grid is continued until it meets the sea as it used to happen in the past, the structures of the drying sheds that used to be on the beach are incorporated into the new urban space as a landscaping and value-enhancing feature, and the waterfront promenade is extended beyond the urban centre, thereby establishing a connection with the entire coastal edge of the beach.

III. PARTICIPATORY ACTIVITIES

Please provide a discussion on the participatory activities held during the Transnational Forum. The word count should be between 1,000 and 2,000 words.

Within the framework of the Transnational Forum, participatory activities were carried out with the double objective of promoting networking among participants and giving space to the generation of ideas related to the topics of interest. Two sessions were held on the first day of the Transnational Forum in the Faculty of Architecture of Coruña; in which two main fields of work were addressed: "Reflection on the recovery of the Architectures of the Sea and its associated landscape" and "Reflection on the recovery of the Architectures of the Sea following the values of the New European Bauhaus".

Reflection on the recovery of the Architectures of the Sea and its associated landscape.

The objective of this participatory activity was twofold: firstly, to facilitate networking among attendees, and secondly, to generate ideas and discussion around the topic at hand. Despite the activity having been scheduled to last for 60 minutes, it continued for a further 30 minutes, with 26 attendees of the Transnational Forum participating.

The concept of "nesting" is a fundamental tenet of regenerative design. The aim is to examine the potential for recuperation of sea architecture in the context of its surrounding environment. The objective of this investigation was to elucidate the optimal relationship between the architectural entity and three axes: with itself (1), with its ecosystem (2) and with the world (3).

To this end, the World Café methodology was employed, which entails a process of human, warm and meaningful conversation that allows a group of people to discuss powerful questions, generate creative and innovative ideas, reach agreements and identify paths of action in a welcoming and friendly environment, similar to that of a cafeteria.

Three rounds of questions were conducted, and the ideas shared were collected and organised by topic as follows:

APPROACHES TO HERITAGE RECOVERY:

1. The recovery process must be approached with respect.
2. It is imperative that heritage is preserved and maintained in order to ensure its survival and to guarantee the preservation of its identity and memory.
3. Prior to undertaking any action, it is essential to consider the intended use of the proposed approach. During the implementation phase, it is vital to ensure that the chosen methodology is robust and sustainable.
4. It is crucial to strike a balance between tradition and innovation when developing new solutions.
5. It is essential to anticipate and plan for the maintenance requirements of any proposed solution.
6. Local materials should be used in projects wherever possible.
7. Projects should be designed with the intention of addressing a specific need.
8. Spaces should be designed to be reusable and to accommodate a range of disciplines.

THINKING ABOUT HOW TO USE HERITAGE:

1. The role of heritage must be related to the production system in which it is embedded.

2. We must promote uses that value local imagination and also intangible heritage.
3. We must define uses with the user in mind and prioritise the local community.
4. We must involve all stakeholders: local authorities, local businesses, etc.
5. Develop uses that work across the value chain: fishing, processing, market and catering.
6. We need to explore productive and social uses from a regeneration perspective.
7. Making spaces dynamic is one of the keys to their success.
8. Heritage is an opportunity to create a community meeting place.

IDEAS ABOUT THE MEMORY OF HERITAGE:

1. The allocation of financial resources to the dissemination of knowledge, the recognition of the unique expertise of each locale, the reinforcement of the distinct identity of each place, and the appreciation of its collective memory.
2. It is imperative that heritage communicate the essence of maritime culture.

IDEAS FOR HERITAGE COMMUNICATION:

1. The architectural features of maritime structures can be employed as a means of enhancing the value of our heritage.
2. It is imperative that we enhance our self-esteem and appreciation of our heritage in order to facilitate effective communication.
3. It is of the utmost importance to make the disclosure of assets a priority.
4. It is necessary to establish connections with analogous cases in order to demonstrate that there is a cluster.
5. It is essential to highlight the distinctive characteristics, contrasts and unique aspects of each location.

IDEAS ABOUT INCLUSION IN HERITAGE:

1. It is imperative that the applications in question be designed in a manner that is inclusive of individuals of all age groups, encompassing those in the younger demographic, as well as those in the older demographic, including those in the early stages of childhood and those in the later stages of youth. Furthermore, intergenerational initiatives should be incorporated.
2. It is imperative that information is disseminated to all members of society and that projects and programmes are designed with this in mind.
3. Heritage represents an opportunity to make different ways of life visible.

IDEAS ABOUT SUSTAINABILITY:

1. Sustainability must be a pervasive and integral aspect of all decision-making processes, and we must respect the limits of what can be done.
2. There is an urgent need to rethink the installation of wind farms and their impact on heritage.
3. The impact of tourism creates a conflict that requires attention and deeper analysis. This is the great challenge.
4. We must focus on sustainable tourism and enhance the local cultural experience.

Reflection on the recovery of Sea Architectures following the values of the New European Bauhaus.

The objective of this session was twofold: firstly, to facilitate networking among the participants, and secondly, to generate ideas and discussion around the topic at hand. The session was scheduled to last for 60 minutes, but was shortened to 50 minutes. There were six participants.

The application of regenerative design principles is based on the concept of "potentiality," with the objective of examining aspirational and utopian concepts related to the recovery of sea architecture in alignment with the values of the New European Bauhaus. To this end, we inquired as to what would occur if its three axes—beauty, sustainability, and inclusion—were developed to their maximum potential. Consequently, we employed the Proaction Café methodology, which enables a group to reflect on the emergence of ideas pertaining to the development of a concept in terms of its structure, environment, or territory. We conducted three rounds (one for each topic) and collected the ideas shared as follows.

If beauty were developed to its maximum potential, the following outcomes could be achieved:

1. A weapon could be generated to foster a sense of belonging.
2. Memories could be awakened that encourage re-rooting.
3. Awareness of one's own uniqueness could be heightened.
4. A timeless connection with the present, past and future could be fostered.
5. The story could be told.

If sustainability were developed to its maximum potential, the following outcomes could be achieved:

1. The future would be preserved through the implementation of solutions based on natural principles.
2. Places would be vibrant and economically viable.
3. Harmony and local symbiosis would be achieved.
4. Flexible, multidisciplinary spaces would be created, and community profitability would be enhanced.

If the concept of inclusion were to be fully actualised, the following outcomes would ensue:

1. The tourism industry would become fully inclusive.
2. We would have inclusive disclosure.
3. There would be a faithful representation of the role of women in the sea and its industry.
4. There would be intergenerational activities.
5. Oral transmission of our memory would be ensured.
6. A society with zero barriers would be achieved.
7. We would act as agents of change.

Learnings from the participatory activities.

It can be concluded that the workshops were insufficiently lengthy to allow for the debate generated and the return of experience to be adequately addressed. The themes could be unified and divided into two sessions, or alternatively, a preliminary online session could be held to prepare for the experience and optimise the results.

The integration of workshops throughout the day has the potential to enhance participation, as evidenced by the attendance of six individuals at the afternoon workshop held at the conclusion of the conferences. It would be beneficial

to encourage the participation of individuals from different age groups (for example, university students) in order to facilitate the generation of a more diverse range of ideas.

The incorporation of participatory dynamics that foster dialogue among all participants is perceived as a valuable addition by the group. In some instances, the objective of their involvement was to facilitate networking.

The inclusion of a diverse range of professional profiles, including architects, historians, designers, and representatives from the third sector, enables the generation of ideas from multiple perspectives, broadens the scope of the debate, and enriches the discourse.

IV. GOOD PRACTICES VISITS

Please provide a discussion on the good practices visited during the Transnational Forum. The word count should be between 500 and 1,000 words.

Subsequent to the conferences and reflective activities centred on the Architectures of the Sea, a day of visits is proposed for the purpose of observing, in situ, some of the examples elucidated from a theoretical perspective, as well as other elements that facilitate comprehension and facilitate a more profound understanding of the context of the Galician Atlantic territory. The visits are scheduled within a small piece of the Galician coast, the Muros-Noia estuary, and are organised as follows:

- Porto do Son port edge recovery.
- Intervention on the Porto do Son beach and dune system.
- Noia Fishermen's Guild laboratory.
- Seafood nursery of the Noia Fishermen's Guild in Outes.
- Ruins of a traditional sea industry building in Outes.
- Rehabilitation of the traditional shipyard Ciprián in Outes.

These visits are regarded as an indispensable component of the forum, providing an opportunity to engage with the subject matter in a more practical and hands-on manner following the theoretical and participatory discussions. A section of the Muros-Noia estuary, which encompasses a range of pertinent topics, is selected for a visit in order to facilitate an in-depth examination of the issues under discussion. In comparison to other areas of the Galician coast, this estuary has experienced less urban pressure over the past half-century, with no towns with more than 10,000 inhabitants. This has facilitated the conservation of a section of the natural and constructed heritage.

In the context of maritime architecture, two of the preceding days' projects are visited for closer examination: the intervention on Porto do Son seafront and the Ciprián Shipyard project. This approach allows for a comprehensive understanding of the interventions in terms of their contextual, material, spatial, and meaningful dimensions.

In Porto do Son, the historical connection with the dock is re-established through the creation of esplanades, steps and viewing points, which mark the direction of the town streets towards the sea. The use of carved concrete, stone walls and a network of wooden posts and beams that evoke traditional drying structures allows the creation of a novel spatial quality, thereby enhancing both the urban and the maritime character of the town. A visit to the Ciprián Shipyard allows for an understanding of the relationship between the coastal edge and the variation of the sea tides in the ramp; the



materiality of the recovered wooden structure and façades; and the spatiality of both the promenade and the interior spaces in relation to the open outdoor space and the working platform.

Simultaneously, an understanding of the context in which this architectural style is situated is developed. This includes visits to the beach and dune system, as well as the Noia Fishermen's Guild laboratory and seafood nursery in Outes. Noia is the sole fishermen's guild in Galicia to possess its own hatchery. One of the defining characteristics of the cockle from the Muros-Noia estuary is its quality, which is the result of the sustainable management of resources and efforts made in terms of traceability. Furthermore, the Noia cockle is being considered for inclusion on the Representative List of the Intangible Cultural Heritage of Humanity, in recognition of the intangible heritage value associated with this artisanal activity. In this regard, the guilds and town councils of the Muros-Noia estuary are engaged in an initiative to secure this recognition from UNESCO.

V. CONCLUSIONS

Please provide a brief recap and conclusion of the Transnational Forum. The word count should be between 200 and 500 words.

The objective of the "I Transnational Forum" is to facilitate a more profound comprehension of the architectures of the sea by the partners of the SEALabHaus project and the local participants, with a particular focus on the context of Galicia and, more broadly, the Atlantic coast of peninsular Spain. In view of the limited timeframe of two days, it seems reasonable to conclude that the initial objective is overly ambitious. It may have been more prudent to focus on a smaller territorial area, thereby freeing up time that could have been used to carry out more complex and enriching participatory activities. It would be advantageous to employ participatory dynamics that capitalise on the presence of local participants with expertise in architecture and those with knowledge of the sea from diverse sectors, as well as individuals from the various Atlantic regions involved in the SEALabHaus project. Nevertheless, it is also beneficial to provide an overview of the architectures of the sea in other regions to identify similarities and differences, and to facilitate reflection on these aspects.

It can therefore be concluded that the assessment of the development of the Forum is positive, as is the assessment made of it by the attendees. Furthermore, lessons have been learned to improve on future occasions.

References

Please provide a list of the references utilised in the text below. Maximum 10 references.

- CARMONA BADÍA, Xan. Lo material y lo inmaterial en el Patrimonio Industrial de Galicia. Notas sobre su situación y características. En: Miguel Ángel ÁLVAREZ ARECES, coord. *Patrimonio industrial y paisaje: V congreso sobre patrimonio industrial y la obra pública en España*. ISBN 978-84-936996-9-7 Gijón: CICEES, 2010, pp. 533-540.
- FUERTES DOPICO, Óscar; Iago FERNÁNDEZ PENEDO, Francisco VARELA LOJO. Las arquitecturas de los edificios del mar: sus construcciones y estructuras arquitectónicas como objeto a regenerar. En: Miguel Ángel ÁLVAREZ ARECES, Silvia BLANCO AGÜEIRA y Antonio Santiago RÍO VÁZQUEZ, eds. *Patrimonio industrial en el contexto de la sostenibilidad: repercusiones medioambientales, paisajes de la industrialización, estrategias de regeneración y turismo industrial*. TICCH España, ISBN 978-84-945966-5-0, 2017, pp. 273-289
- FUERTES DOPICO, Óscar. *Las carpinterías de ribera en Galicia: la recuperación de sus arquitecturas*. Director: Joaquín Fernández Madrid. Tesis Doctoral. Universidad de A Coruña, Departamento de Construcciones Arquitectónicas, 2015.
- LLANO CABADO, Pedro de; BAS LÓPEZ, Begoña; FUERTES DOPICO, Óscar. *Arquitecturas del mar*. A Coruña: Fundación Universidade da Coruña, 2014.
- LÓPEZ GONZÁLEZ, A. La capacidad de resiliencia del litoral gallego ante la crisis del complejo marítimo-pesquero. En: Benito DEL POZO (coord.) *Resiliencia en espacios desindustrializados*. Valencia, Tirant Humanidades, 2022.

- PEREIRA GONZÁLEZ, Dionisio. *O patrimonio marítimo de Galicia*. ISBN 978-92-0-286060-5. Cambados: Federación Galega pola Cultura Marítima, 2000.
- XUNTA DE GALICIA. PCUMA. [Plan da cultura marítima de Galicia. Horizonte 2030](#). Santiago de Compostela: Consellería do mar, 2023.