NATIONAL PLAN FOR DEFENSIVE ARCHITECTURE

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INTRODUCTION

The National Plan for Defensive Architecture is part of the Spanish Historical Heritage framework of the National information, conservation and restoration Plans, which are the instruments that establish a conservation and restoration methodology for heritage ensembles, programme investments to meet conservation needs and coordinate the participation of the different institutions that intervene in their management.

The Historical Heritage Council meeting on 11 and 12 March 2010 in Santiago de Compostela discussed the need to revise the National Plans hitherto in place, and the opportunity of creating new ones. Commissions were organised for this purpose, comprised of technicians from the General State Administration, the Autonomous Communities and independent experts in order to draft the text of the plans for submission to the Historical Heritage Council.

The National Plans for Spanish Historical Heritage came into being in the second half of the 1980s, once the competences on heritage had been transferred to the Autonomous Communities and a new Historical Heritage Law had been passed. The first National Plan for Spanish Historical Heritage was launched for Cathedrals, drafted from 1987 onwards and approved in 1990, followed by Industrial Heritage, Defensive Architecture, Cultural Landscape and Abbeys, Monasteries and Convents in the first decade of the 21st century.

The legal basis for these National Plans is found in *Act 16/1985 on Spanish Historical Heritage,* which states in its second article that *"the State Administration shall adopt the necessary measures to facilitate collaboration with the remainder of public authorities and of these amongst themselves, and to collect and provide as much information as may be necessary".* It also states in its third article that *"communication and exchange of action programmes and information relative to Spanish Historical Heritage shall be facilitated by the Historical Heritage Council*".

In article thirty-five, the *Spanish Historical Heritage Act* states that *"for the protection of the assets comprising the Spanish Historical Heritage and in order to facilitate people's access to them, foster communication between the different services and promote the necessary information for conducting scientific and technical research, National Information Plans on Spanish Historical Heritage shall be formulated from time to time",* and attributes the competence for drafting and approving such plans to the Historical Heritage Council.

Moreover, *Royal Decree 565 of 24 April 1985,* which created the Cultural Asset Conservation and Restoration Institute, includes among its purposes *"the drafting of plans for the conservation and restoration of Spanish Historical Heritage".* In successive functional reorganisation decrees of the Ministry of Culture, this function has always been maintained.

The National Plans for Spanish Historical Heritage are a synthesis of these two items: The National Information Plans prescribed by the Historical Heritage Act, the competence of the Historical Heritage Council, and the Conservation and Restoration Plans prescribed by the Decree that created the ICRBC, today the Spanish Cultural Heritage Institute.

After two decades of having these management instruments in place, it is time to review their results, analyse their contents, update their proposals and put new plans forward that will allow for the appropriate conservation of our cultural heritage.

1 BASIC ASPECTS

1.1 Background

Although there are some previous statements, the extended protection of Spanish fortified heritage had its origins in the *Decree on the Protection of Spanish Castles* of 22 April 1949, which placed all castles under the protection of the State. It should be underlined that this was the first generic protection regulation for an ensemble of cultural assets and played a very important role in triggering a new awareness of the heritage importance of defensive architecture.

> *"Article one – All castles in Spain, whatever their state of ruin, are placed under the protection of the State, which will prevent any intervention that alters their character or may lead to their collapse.*
>
> *Article two – The town halls within whose municipal borders these buildings stand are responsible for any damage they might suffer.*
>
> *Article three – A Conservator Architect shall be assigned to attend to the surveillance and conservation of Spanish castles, with the same powers, responsibilities and occupational category as the current Zone Architects of the National Artistic Heritage.*
>
> *Article four – The Fine Arts Directorate-General, through its technical bodies, shall proceed to the drafting of a documentary and graphic inventory of Spanish castles in the greatest possible detail."*

However, this generic protection did not define the full scope of the object to be protected, as there is a lack of clarity as to the inclusion of other defensive architecture elements such as ramparts, towers, watchtowers, fortified bridges and churches, forts, 20th-century fortifications, etc. *Act 16/1985 of 25 June 1985 on Spanish Historical Heritage* states in its Second Additional Provision that *"any assets subject to Decrees 571/1963 and 449/1973 of 22 April 1949 are also considered to be of Cultural Interest and may be granted the status provided under this Act."*

Almost twenty years later, in 1968, the Artistic Information Service of the Fine Arts Directorate-General of the Ministry of Education and Science published the second volume of the *"Inventory for the protection of the IPCE European Cultural Heritage: Spain"* dedicated to *"Military Architecture"*, created as a complement to the 1949 Castle Protection Decree with the purpose of using it as a basis for covering legal protection aspects, conservation, restoration and enhancement. This volume is the first systematic inventory of Spanish defensive architecture, contains 5,220 monuments and includes not only castles and medieval urban walled precincts but also standalone defence towers, coastal watchtowers, forts and bastioned enclosures, arsenals, residential or working houses, fortified churches and bridges and even small fusiliers' forts, with the time limits for such monuments being the years 711 and 1914. However, this inventory is fairly rudimentary and did not permit the existence or location of part of the inventoried elements and of some of their details to be reliably verified, such as state of conservation, legal protection or their use, and has mostly become obsolete.

The concern caused by the state of abandonment and deterioration of fortified heritage assets is again discernible in the entry into force of *Act 16/1985 on Spanish Historical Heritage,* which raises all castles in Spain to the category of "Asset of Cultural Interest" in its Second Additional Provision, thus granting them the highest legal protection. This Act succeeded in grouping the existing scattered regulations into a single text while also incorporating the new internationally adopted criteria for the protection of Historical and Cultural Assets and establishing a sharing-out of competences between the State and the Autonomous Communities.

Despite the improvements in the drafting of the 1985 Heritage Act, the lack of definition of the 1949 Decree was maintained, leaving in at a mere generic protection of all castles that in practice had not been effective, as there are many military constructions that raised doubts as to whether they should be considered a castle.

Moreover, although for the first time “protective environments” are included, no specific definition is given for them and their characteristics. This is why, in practice, the settings of many defensive architecture elements are unprotected, as pre-1985 legislation did not delimit them, an indispensable requirement for legitimising the actions of the public authorities.

With the transfer of culture competences to the different Spanish Autonomous Communities completed, each territory has taken charge of issuing their own regulations and of acting on the assets that fall within their jurisdiction according to their requirements. This gave rise to some degree of disengagement between some historically connected assets, hindering the study of the original ensemble in its historical context, as for example in assets built along historic boundary lines.

In compliance with the regulations in force and in order to complete the General Register of Assets of Cultural Interest, in 1998 the Fine Arts Directorate-General commissioned an inventory of castles and defensive structures from the Spanish Association of Friends of Castles. This work is currently being revised and incorporated into the database of Assets of Cultural Interest.

In 2006 the then Spanish Historical Heritage Institute of the Ministry of Culture organised the “Technical sessions on Spanish castles and defensive architecture” held in September of that year in Baños de la Encina, where they conducted a methodological review of the priority research lines in conservation and restoration criteria, methods and techniques and established collaboration procedures between the Public Administrations involved. Intervention criteria were also debated, and a joint action strategy was designed between the different representatives from the Autonomous Communities, specialists and heads of conservation and enhancement of this type of architecture.

The conclusion of these Sessions was the text known as *Baños de la Encina Charter* (Appendix 3). This document is the first text published by the Ministry of Culture with recommendations on the restoration and conservation processes of such assets. It was drafted to serve as a common guideline in tackling the protection of these monuments. In this Charter, the denomination of Defensive Architecture prevails over that of Military Architecture, as it was thought that the term ‘military’ could lead to confusion in regard to the typology of the assets for which protection was being sought, and which should not include barracks and other elements of non-fortified military architecture.

After the Baños de la Encina Charter was approved by the Historical Heritage Council meeting in Potes on 30 October 2006, it was then disseminated. This charter was firstly presented to all Government Delegates, Autonomous Community heads and Town Halls with assets of such characteristics. It was then widely divulged.

Given the complexity of the assets to be included, after the Baños de la Encina Charter was approved the specific programme for Urban Walls was established as the first line of action, as this typology demanded more complex attention owing to being knitted into the city fabric, to its relationship with the urban growth process and to being under the care of several organisms and entities. It was proposed that each Autonomous Community choose the urban walls in their territory that it considered most suitable for forming part of this programme in order to systemise, programme and undertake the necessary interventions jointly with the Administrations involved. This was enforced through a collaboration agreement establishing each party’s responsibilities and commitments. Another line of action was the so-called “Bastioned Forts Programme”, as they presented a series of specific problems inherent to their typology, dimensions and characteristic presence on the territory.

1.2 Objectives and justification for revising the Plan

Since the Baños de la Encina Charter was approved, investment and sources of funding have increased, numerous master plans have been drafted and more exhaustive preliminary studies and interdisciplinary papers have been included in the projects, all of which have contributed to improving the conservation of Defensive Architecture. However, these efforts, actions and measures remain insufficient and even today there is still grave concern about the future of this legacy, the testimony of our historic memory.

The reasons for the growing number of interventions in recent years are, among others: recovering historic spaces, enhancing what we seek to locate in them, preventing risks to the population, highlighting and recovering the value of ruins, recovering the history they contain. Town halls have seen in the representativeness and symbolism of fortified cultural assets the possibility of dynamising their municipalities' cultural offering and have thus promoted their restoration and enhancement, acting directly or with the help of the Autonomous Communities or the General State Administration.

There is now a need to focus the conservation and restoration knowledge and efforts made in recent years on these assets. The National Plan for Defensive Architecture is designed to be the appropriate instrument for the overall management of heritage assets on Spanish territory, for defining an action methodology through which to programme necessary interventions.

The Plan should permit and favour the appropriate coordination of actions of the various bodies involved in the protection, conservation, research and dissemination of Spain's fortified heritage.

The **objectives** of the National Plan for Defensive Architecture are the following:

- To create a common system for future actions to act as a framework for the knowledge amassed on defensive heritage conservation.
- To analyse and diagnose the state of this heritage and its needs at any given time.
- To define unified criteria and methods for the appropriate conservation, restoration and enhancement of defensive heritage for nationwide application.
- To programme, between all Administrations involved and any other entity or body, any coordinated actions for the conservation and management of Spain's fortified heritage.
- To include in conservation and restoration the historical values contained in this heritage and in its associated movable and intangible heritage.
- To create incentives for civil society's participation and involvement in supporting and fostering the culture and conservation of cultural assets.

Since 2006, awareness of collaboration between institutions and private individuals has increased through the contribution of multidisciplinary papers. However, the generic protection granted by the 1949 Decree still contains gaps, as it does not sufficiently clearly and fully define the object to be protected under this plan.

It is consequently necessary to extend coverage of the assets to all historic defensive constructions and to reinforce it with the specific inclusion of the immediate surroundings of these assets, applying measures to prevent the construction of buildings in the vicinity that limit or hinder viewing and interpretation. This does not mean that any operations to remove attached constructions are a positive step, as they may also form part of its historical value and of the very essence of the cultural asset.

In applying a methodology consistent with restoration criteria, it is crucial to implement control and monitoring of actions and measures that improve accessibility of every kind and dissemination of all aspects of knowledge on the asset, particularly any knowledge acquired through interventions. As with any other cultural asset, the intervention methodology in defensive architecture should thus be applied by an interdisciplinary team of properly coordinated specialists who contribute to the research tasks while complying with sectorial regulations.

In order to reinforce the promotion of defensive architecture heritage and ensure the success of the intervention, any work should be undertaken in contact with all strata of the society in which the cultural asset is situated, as they will be the main beneficiaries of the recovery and the

guarantors of its subsequent conservation as a decisive element in cultural, economic and local development.

Based on the premise that “when we know what we see, we empathise with its setting; we care for what we understand; we protect what we care for, and we defend what we see as our own”, and given the markedly symbolic nature of defensive architecture in cultural heritage assets, appropriately disseminating the activities to be undertaken is a requirement right from the start, with actions that specifically target the local population. Succeeding in involving the local population may be a better initiative for protecting and conserving the cultural asset on which work is to be performed, while capitalising on the investments made.

The goal is for awareness of the setting’s reality to produce a positive empathy effect through the manifestation of its material culture. By understanding it, it will be easier to see an asset as our own and it will be possible to reinforce a feeling of kinship leading to its future protection and defence by the citizens.

Consequently, to improve the transparency of the procedures undertaken on the cultural asset, dissemination should be reinforced through each competent body while facilitating access to any documentation that the interventions generate.

1.3 Definition of defensive architecture

Defensive military architecture heritage comprises different constructions and elements of varying typology that reflect the function assigned to them within complex organic ensembles and strategy systems. However, its eminently practical character has occasionally meant a scarcity of symbolic and ornamental elements, making it difficult in some cases to appreciate its monumental value and the importance of conserving it.

Forming part of defensive architecture are any structures built in the course of history for defending and controlling a specific territory, whether on land or sea, and indissolubly forming part of it. Taken as a whole, we must uniquely highlight ramparts, castles, watchtowers, fortifications of the Modern and Contemporary Era and arsenals; all of these cultural assets enrich each territory’s monumental legacy as well as its sociocultural landscape.

We define a castle as any fortified building surrounded by ramparts, moats, bulwarks and other defensive works. Synonyms of castle are: alcazaba (*citadel* in Arabic), alcázar (*palace* or *castle* in Arabic), fort, stronghold, garrison (inhabited by military detachments in charge of protecting or watching over a town or settlement), and citadel (a fortress built within a stronghold or city). The defensive historical heritage that has survived until the present day is often a living and unique document of the history of the territory to which it belongs and its architecture reflects the life of its inhabitants throughout its history. Its shapes also reflect the characteristics of poliorcetics *(the art of attacking or defending strongholds)* that gave rise to it and to which its castrametation (*the art of setting up a military encampment)* has had to adapt over time.

Owing to the instinctive fear induced by the possible threat of an adversary, societies have lived throughout history in the awareness of having to maintain control over their territory. This is why in antiquity geographically safe spots were sought for building settlements in which the very characteristics of the site chosen would minimise the architectural need for defence and the control over paths and routes of access; in consequence, the study of such constructions cannot be separated from the territory or from its surroundings, as it is a decisive factor in our overall understanding of it.

Defensive elements appeared as far back as Neolithic times, built from wood, adobe, masonry or mud, occasionally complemented with moats, ditches, palisades and other defensive elements, which over time led to the use of other materials such as stone or brick masonry according to the materials available in each case and to its defensive needs.

In the case of Spain, as the Christian Reconquest advanced and after the pacification produced by territorial unity, traditional defensive needs began to disappear and populations settled in valleys and lowlands, setting up near arable land and rivers. It was approximately at this time when old castles and fortifications began to be abandoned, which led to the sacking and loss of numerous remains of an architecture that was now viewed as unusable. Moreover, the arrival of gunpowder weapons had already produced a change in fortification typology in the lower middle ages that frequently led to their being reformed and modified and to the emergence of a radically

different fortification concept from the Renaissance onwards.

Thus, a series of historic vicissitudes gradually meant that castles and fortresses were left as a store of historic remains from the old dwellers and ancestors of the locality to which they belonged and that in another change of the times, with the emergence of a culture that values the conservation of remains from the past, has turned into an important historical heritage of defensive military architecture in which ramparts, castles and forts stand out as a unique part of the monumental architecture ensemble but also of the landscape itself.

Defensive architecture now stands in its own medium and will occasionally even define it to form an almost unitary and indivisible whole, with a specific morphology that should be identified and analysed to succeed in completely and appropriately preserving it. The value of these cultural assets, as with those of any other class, lies in its contemporary appraisal and, given its documentary nature, the value of the old over the modern should not prevail when analysing them given that they belong to both the present and the future. Even so, the loss of military function must be viewed as the main cause of its abandonment and the reason why many such monuments are in a near-ruinous state, even those built in the 20th century.

Consequently, the study of this architecture involves an analysis of its characteristics and those of its setting, conducted from as many viewpoints as possible: specifically, territory commonly defines the type of architecture adopted by a defensive monument, while also responding to a historic typology of paths and communication routes, water supply points or topographic relief through which the enclave established relations with different territories in other times.

1.4 Defensive architecture categories

Traditional defensive architecture classifications include numerous and varied typologies that can be systematised in three historically and conceptually consistent periods. The first one is Prehistory and Antiquity, the second one the medieval era, in which we also find the origins of subsequent urban systems, and the third one the Modern or Contemporary Era, in which the widespread use of gunpowder weapons led to a change in military tactics and derived logistics, thus giving rise to a repertoire of new construction forms.

Even so, we should differentiate a type of defensive architecture of old walled enclosures in medieval towns and currently forming part of active town centres: this type of architecture tends to be included in habitual classifications; however, given their location inside a town that has grown outside the walls and of its interrelations with it through the enlargements built over time, it requires a specific treatment, both in analysing and protecting it, which may possibly be different to the actions undertaken on isolated defensive buildings and ensembles.

The examples available for classifying the cultural heritage of defensive architecture assets are numerous, as are existing inventories, an example of which is one drafted by the International Centre of Studies on Fortifications and Logistic Support (CIEFAL), which reports to the International Council on Monuments and Sites (ICOMOS) that, through the CADIVAFOR programme, has produced a comprehensive blueprint of defensive military constructions based on their function in ensembles of complex, strategic military systems, whether intercontinental, continental, national or regional. This work again demonstrates that it makes no sense to study an architectural cultural asset of this kind in an exclusively individual way, as something adhering to its own specificity and to the existence of a wide variety of typologies that includes defensive architecture (Appendix 3).

The research and study of this inventory, as well as other classifications generated through different and varied cataloguing instruments, makes it advisable, for reasons of operational simplicity, to take as the basis the typological classification of the inventory published in 1968, though varying its morphology somewhat to adapt it to the requirements of the current National Plan for Defensive Architecture, including assets dating from before 711, the date of the Muslim invasion, and post-1914 ones which were not contemplated.

Below is the adopted classification, maintaining the typological description of the 1968 inventory and recording the one now adopted:

Key	1968	2012
T	TOWERS Castles or fortresses in the shape of a simple tower. Watchtowers	TOWERS Castles or fortresses in the shape of a simple tower: watchtowers. Optical telegraph towers, coastal towers, etc.
Ca	MEDIEVAL-TYPE CASTLES Conventionally includes those built before the year 1500, even if they already have artillery devices (embrasures, etc.)	MEDIEVAL-TYPE CASTLES Conventionally includes those built before the year 1500, even if they already have artillery devices (embrasures, etc.)
EF	FORTIFIED AGRICULTURAL OR RESIDENTIAL BUILDINGS Palaces, dwellings and working houses (farmhouses, etc) with fortification elements (towers, machicolations, merlons, arrowslits, etc.)	FORTIFIED AGRICULTURAL OR RESIDENTIAL BUILDINGS Palaces, dwellings and working houses (farmhouses, etc) with fortification elements (towers, machicolations, merlons, arrowslits, etc.)
I	FORTIFIED RELIGIOUS BUILDINGS Churches, monasteries, etc. with fortification elements	FORTIFIED RELIGIOUS BUILDINGS: Churches, monasteries, etc. with fortification elements
PF	FORTIFIED BRIDGES	FORTIFIED BRIDGES
FA	ISOLATED BASTIONED FORTS Those built between 1500 and 1914. Italian type (Carlos V, Felipe II). Types from the 17th, 18th and 19th centuries. Isolated batteries, coastal forts	ISOLATED BASTIONED FORTS, those built between 1500 and 1914. Italian type (Carlos V, Felipe II). Types from the 17th, 18th and 19th centuries. Isolated batteries, coastal forts
FF	19th-CENTURY FUSILIERS' FORTS Mainly those built during the Carlist wars	19th-CENTURY FUSILIERS' FORTS, mainly those built during the Carlist wars and similar ones
RM	CITIES WITH A MEDIEVAL WALLED ENCLOSURE Even if only a part or an isolated element of this precinct is preserved (gate, tower, etc.)	CITIES WITH A MEDIEVAL WALLED ENCLOSURE, including any urban walled precincts built with techniques previous to the use of gunpowder, even if only a part or an isolated element is preserved
RA	CITIES WITH A BASTIONED WALLED ENCLOSURE	CITIES WITH A BASTIONED WALLED ENCLOSURE, including any urban enclosures built with techniques suited to the protection from attack with use of gunpowder, even if only a part or an isolated element is preserved
CC		FORTS, FASTNESSES, FORTIFIED PREHISTORIC SETTLEMENTS OPPIDA, ETC.
XX		20th-CENTURY DEFENSIVE ARCHITECTURE, specifying whether light fortification, permanent fortification, passive defence, campaign fortifications (machine gun nests, riflemen's nest, armoured observatory, fort, casemate for artillery, barbette artillery site, gunner's parapet / masonry trench, refuge, trench, anti-tank wall, barrack hut, blockhouse, etc.

Key	1968	2012
VV		OTHER UNSPECIFIED ONES Their type should be described: fortified cave, blocked route, etc.

1.5 Scope of application of the Plan

While any National Plan for Defensive Architecture should focus on protecting and conserving the constructions relating to it, it is crucial for this revision to extend its scope to include movable, documentary and bibliographic heritage as well as associated intangible heritage, which may include:

-Documentary sources: manuscripts, written documents in general, blueprints, cartography, photography, film, audio archives, projects, maquettes and designs, bibliography.

-Artistic objects: paintings, sculptures, tapestries and engravings or graphic works.

-Representative symbols: insignia, flags, crests, medals and others.

-Objects for military use: armament, transport, attire; and for personal, domestic and working use, such as anything associated with uses within the facility.

-Intangible heritage: traditions, legends, music, dance, parades and commemorations, as well as every possible item that may not be immediately and physically reflected in the material culture but may be associated with the cultural asset being protected.

Applying this methodology in the described scope should meet the needs of research, protection, conservation and dissemination of defensive heritage assets in Spain, from the first Neolithic fortified hilltops to defence constructions built in the 20th century, including the above-mentioned immovable, movable, documentary, bibliographic and intangible heritage.

The scope of application of the National Plan for Defensive Architecture will only extend to the national territory, though it will also promote the study and research of Spanish military engineering assets built in places that once belonged to the Hispanic monarchies, thus favouring a possible cooperation and exchange of ideas with the countries in which they are located today.

1.6 Identification of risks and requirements

Preserving these assets results from a series of conditioning factors that jeopardise their appropriate conservation, namely:

- Documentary. A large part of defensive cultural assets are unknown, giving rise to the need for research in historical and military archives and for archaeological study of the architecture and associated cultural heritage.

- Typological. Multiple typologies define this group of cultural assets. Their form answers the function for which they were built and the era in which they were designed. It is crucial to identify and conserve them during restoration interventions so that any subsequent historical reading of the defensive asset as a whole is not distorted.

- Construction- and pathology-related. The state of conservation of the different material elements and construction systems, together with their concrete and specific pathologies, will determine the priorities for each intervention.

- Geographic. Everything surrounding a defensive asset is a consubstantial part of it, as its own historical function and its perception are interrelated, and particularly in the immediate and nearby surroundings. These areas should be given special consideration when drafting projects and actions for conserving, consolidating and/or restoring them.

- Legislative. Historical defensive immovable heritage forms part of a territory's comprehensive defence system normally associated with boundaries that today may belong to different municipalities, Autonomous Communities and even countries. The lack

of knowledge of different sectorial regulations affecting the preservation of immovable heritage is one of the main causes of its vulnerability and especially affects its future conservation. As a consequence, close interdepartmental coordination is a must in correctly applying the legislation in force in culture, urban development, environment, industry and tourism and involves all Public Administrations, both in planning direct actions and interventions and in maintenance and management tasks.

- Utilitarian. Given that in most cases the use for which this ensemble of cultural assets was designed has disappeared, and given their high symbolic value, the objective now is to reuse them. Any new uses implemented should, to the extent possible, be compatible with the construction's characteristics and historical and aesthetic values.

- Management-related. Poor management can be as damaging as the other risk elements and so any intervention should ensure future sustainability. Managing a defensive cultural asset should allow for its maintenance and, within its possibilities, should also be made socially and financially profitable within its scope.

2 METHODOLOGICAL ASPECTS

Consistent with the objectives and scope described above, the methods of action of this National Plan for Defensive Architecture will be based on an inventory of cultural assets that will allow them to be appropriately protected, their problems analysed and their needs diagnosed, leading to a schedule of actions and subsequent evaluation of compliance of pre-established objectives.

We can obviously not protect what we know nothing about; consequently, the first requirement is to draft a new inventory of these cultural heritage assets which, once properly identified and located, will complement, modify or expand the information contained in the General Register of Assets of Cultural Interest in accordance with the needs specified in this Plan.

The Subdirectorate-General for Historical Heritage Protection, in exercising its functions and in compliance with articles 12 and 13 of *Act 16/1985 on Spanish Historical Heritage*, updates the listing of Assets of Cultural Interest in a General Register that identifies the protected assets through an official Title reflecting the legal or artistic actions undertaken on them. To speed up the assets' registration and identification process, a computer application has been created, fed, among others, from the inventory commissioned from the Spanish Association of Friends of Castles.

For studying this Plan, the Subdirectorate-General of the Spanish Cultural Heritage Institute has computerised the summarised 1968 inventory, updating the geographic locations. However, none of the existing inventories includes this National Plan's requirements, which means that for now we cannot apply its evaluation criteria to the state of conservation of these cultural assets.

These inventories should become the basis for a future National Defensive Architecture Catalogue listing the requirements and recommendations of this National Plan and lead to a Risk Charter for studying the state of conservation of the elements and establishing appropriate priorities of action within this wide-ranging cultural heritage.

2.1 Appraisal and selection criteria

In order to establish the specific characteristics of these cultural assets, the following **values** should be studied and analysed:

1. Historical

Rooted in the building's own history, including destructions and modifications undergone, and in the events and experiences that have occurred in it from the time of its inception to the present day and whose partial or whole traces may remain in what has been conserved. This value should be safeguarded as a matter of priority, as it contains not only the history of the immovable asset but also of the society that witnessed its creation and of those who experienced and transformed it in later eras. Any historical information provided should be complemented with other documents that help understand the cultural asset. History acts as an accumulative variable that begins with the idea of the building and extends to the time it disappears or is reduced to archaeological vestiges: these elements are of transcendental value as they can provide information on forgotten or non-existent aspects and play a decisive role in rebuilding the asset's history.

2. Symbolic

This is found in the representative value that society awards it, in its function as a sign or image, also identifying it with a relevant historical time linked to customs and traditions that cement the local memory. Symbolic value is based on the figurative image and is established in the pre-conceptual sphere: as a consequence, it is highly vulnerable to alterations, as this consolidated image can be enhanced or destroyed by an intervention. This variable is both subjective and collective, occurs through a temporal mechanism and depends on the social groups that generate it.

3. Functional

Usefulness is one of the substantive characteristics of architecture as the existential bedrock

that distinguishes it from other arts. It is glaring how, throughout history, buildings are adapted to new uses or functions that are registered in what survives until the present day. This is why, when the original activity of a building has disappeared or evolved into something else, we should study the new use's compatibility, especially in rehabilitation processes that may irreversibly damage the essence of the primitive architecture. Restoring without use may, however, condemn the asset to becoming an object that may eventually be abandoned or fall into ruin owing to a lack of maintenance. Function thus becomes a cultural variable linked to the society that implements it and is essential for understanding it. Use and function are a fundamental part of history and conservation, and only when we thoroughly understand the functioning of a building will it be possible to address the way it lives on into the future.

4. Typological

Typology is a building's key physical value, defined as the suite of traditions and uses of the society in which it is located. Learning about it implies understanding not only form and structure but also other aspects affecting customs, beliefs, politics or economy. They modify the types by creating temporal and geographic differences, uniquely so in the domain of defensive architecture. It is imperative to read the typological blueprint at the heart of the cultural asset, whether through the spatial structure, the distribution of elements, the lighting characteristics or the visual relations it generates with its medium.

5. Systemic

This is the building's value as part of a larger defensive system or ensemble of which it forms part and without which it partially or totally ceases to make sense. Safeguarding the systemic value should mean protecting all elements in this system by analysing, understanding and articulating the ties that comprise it.

6. Landscape-related

This is the of elements that shape the territory in which the asset stands, through the singular elements of the building and the combination of its physical presence and the visible elements that surround it and establish the territory's hierarchy. Landscape value is interpretative and its fragility lies in the partial dependency on living elements, subject to multiple transformations. This is why the values that affect the territory and the landscape that surrounds defensive cultural assets should be safeguarded and, if appropriate, the elements that comprise it should be recovered. In this aspect, priority should be given to studies of both the setting and the population and any others affecting the landscape values that form part of the object's own cultural substance and which provide guidelines for its conservation, delimiting the protection perimeters that ensure a proper balance of interventions and activities.

7. Structural

It reflects in its true measure the technology of an era and a society that has provided safe and stable conditions for building. The value of a building's structure should be weighed, studied and understood for a minimum of consistency in any intervention. If structure a value prevails as much as aspect, the intervention will have to recover and respect the original structural solutions, or those that the building's structural history has made its own, in a harmonious balance between aspect and structure. The forms of architecture generally meet specific structural requirements and only by understanding them can new interventions be undertaken that respect and make the most of the pre-existing structural substrate.

8. Construction-related

This value is similar to structural value, though possessing its own characteristics. Different construction systems may give rise to similar structural types, with the systems emerging by adapting to local customs and materials in commonly known types. Owing to the geography's variability, the construction system will adapt to the characteristics of each region. However, though it is geographically more changeable than the structural value, it appears to be more permanent over time, so that construction analyses provide valuable information on each social community's economic and productive activities.

9. Formal

Form affects the dimensions of the object and its physical relations with others. In consequence, form affects volume and aspect generally as well as the composition and

generation of the space or gap in the architecture. Form is the essence of architecture, for without it its own components vanish. Conservation the form is thus essential in any restoration process, as it offers valuable information on the society in which it was created as a reflection of it. Form is sometimes but not always related to function, but safeguarding the formal and material value of a defensive cultural asset implies not only maintaining or recovering the fundamental elements that make it recognisable but also interpreting it in order to understand the building despite the gaps and lacks that time and man have produced in it.

10. Aesthetic

Aesthetic value is derived from formal value, though it is far broader given that it refers to the values of the image as it is perceived. The value of ornament and the value of surface contribute to it, as they give architecture a figurative value that is sometimes superimposed on the strictly formal value, nuancing the primary characteristics of the architecture in one sense or another. Decoration, which may incorporate iconographic or texture-related characteristics, makes aesthetic value preponderant when it comes to conservation, and also transforms an object into a work of art, qualifying the architecture of an entire era. Conserving the image thus constitutes one of the transcendental aspects of the restoration process, because if the object loses its image it will lose its artistic condition, for image – underpinned by matter – is the vehicle that transmits it to the future. This is why any restoration process has to be highly conscious of maintaining the image, seeking to ensure that additions and mutilations do not alter the potential values that lie at the essence of the work and make of it a cultural asset, complementing its native documentary condition.

2.2 Thematic areas

Given the vast quantity of assets that comprise defensive cultural heritage and its diversity, actions should be addressed through three thematic areas, in accordance with typological characteristics that determine a similar conservation and restoration treatment:

Area of unique assets:

Includes castles, towers and watchtowers, fortified agricultural or residential buildings, fortified religious buildings, fortified bridges, forts, fastnesses or fortified prehistoric settlements as well as defensive elements from the 20th century, in accordance with the following considerations:

- In themselves, all castles possess considerable and important archaeological potential that is crucial both in learning about them and in studying and perfecting the History of Humanity.
- Reconstructions, reforms and enlargements executed in the course of history also constitute a document that imposes an ensuing archaeological reading of both the buried elements and of those that are exposed to view.
- Archaeological, architectural and landscape values should prevail over any other consideration when undertaking any intervention, especially when implementing new uses for the cultural asset, an action that should be restricted and undertaken only if there is an indisputable compatibility with the conservation of the monument and its setting.
- The defensive character of these cultural assets occasionally means that access to them is difficult and complicated. Any intervention should thus include a section on accessibility, covering any necessary actions that respect the setting as well as environmental considerations.

Area of bastioned structures and coastal fortifications:

This should first include standalone 16th-18th- century bastioned forts and 19th-century fusiliers' forts. Sometimes their large size and extension poses conservation difficulties when implementing new uses, as interventions require a large budget.

Coastal fortifications are closely associated with maritime and terrestrial routes. Between the 16th and 19th centuries and owing to different factors such as stability of borders, trade and the protection of ports, a large number of defensive structures were built for gunpowder weapons. The presence of permanent bastioned fortresses testifies to this evidence.

On Spain's initiative, many of these structures were built in the New World and other places and form part of the World Heritage list. In Spain, many of these bastioned complexes are State-owned, specifically by the Ministry of Defence, and are affected by distinct problems due both to their large dimensions and their characteristic presence on the territory.

Area of urban walled enclosures:

This includes all precincts and ramparts that are clearly inserted into the urban fabric of any of our territory's cities, and their treatment requires the support of urban planning, even in abandoned villages, owing to their special fragility.

These cultural assets are formalised as historic manufactures and have traditionally been given the denomination of *complexes.* In reality, any obsolete military, city or rural precinct from past times has its own historicity and will require an appropriate level of analysis and protection. The way in which a city is generated means that there are close ties between the urban fabric and the actual enclosure or wall that surrounds it and are thus different and even conflicting aspects of the same issue. This is why any plans and instruments referring to urban planning rights over any such land should take the historical ensemble concept into account, as the conservation and safeguarding of such precincts is inseparable. This is why all relevant considerations to improve the protection of these cultural assets should be incorporated.

In this regard, planning instruments will be eminently conservative as to the physical consistency of these elements, with reasoned catalogues drawn up for this purpose. They will be based on the built item and not the land rights in abstract, as occurs in classic conventional urban planning. Indicatively, the following programme issues should be addressed:

- Studying, analysing and describing the morphology of the construction adjacent to the wall or precinct, weighing the rounds and intramural and extramural elements as well as the spaces historically configured at the access points.
- No urban planning instrument should increase the consolidated historic volume. Recovering a listed ruined construction will require the restoration of the consolidated historic volume unless the construction is recorded as being aggressive for the cultural asset as a whole. The replacement construction, where relevant, will always be smaller in volume than the original element being conserved in order to avoid any induced ruinous processes.
- The uses of the above-mentioned construction should be established according to its specific catalogue and will be consistent with the established conservation needs.
- Equally, setting and landscape studies should be conducted to avoid any alteration in the traditional outline that history has left us.
- Vehicle traffic arrangements should be studied, both for access and for the interior of the walled precinct, together with types and times of use. In general, restricted vehicle use is recommended for reasons of conservation, although the issue should be examined in each case in order to generate a sustainable structure. To this end the location of car parks and mechanical solutions should be studied, especially where the terrain is rugged, as is often the case in historic cities.

2.3 Intervention criteria

The National Plan will propose and promote actions on the fortified heritage based on the study and evaluation of the assets, their state of conservation and possible risks, tending towards a geographic, historical and typological balance.

As a methodological basis for any intervention on this heritage, we should emphasise that these assets have a history that in many cases remains unwritten.Any intervention should therefore tend to the recovery of all the building's values, its conservation, restoration and subsequent enhancement to facilitate visitor interpretation.

Applying the recommendations of the *Baños de la Encina Charter* (Appendix 3) should be a requirement, with some new recommendations in the following sections:

1. Knowledge

The knowledge affecting the defensive cultural asset being considered should be researched before any intervention; consequently, institutions and bodies should improve access to the documentation and information acquired and generated during the interventions and include it in the project's archives. Access to documentation should also adapt as quickly as possible to updated information technology, eliminating any barriers preventing people from acquiring this knowledge; this is in fact the purpose of the National Documentation Plan.

2. Cultural landscape

The landscape in which the defensive cultural asset stands should be treated by assessing the aspects of its historicity in accordance with the recommendations of the National Cultural Landscape Plan, as this landscape characterises part of the morphology of this kind of cultural asset and this Plan is in fact designed to adapt to the territory's characteristics. The location and architecture of each example should be determined by the specific sociocultural landscape in which that cultural asset stands, as well as by the defensive system of which it historically forms part. An in-depth study is consequently needed of both the characteristics of its poliorcetics and of its castrametation so that the territory to which it pertains can be efficiently managed in terms of culture.

3. Historical memory

Throughout their history, assets belonging to defensive cultural heritage have had to adapt to the technological advances of the art of warfare: in this regard, they exhibit in their morphology the traces of the effects of their function, sometimes repaired in order to conserve their main purpose. Consequently, any asset in this heritage class contains a capacity for memory as a historical document, but also one associated with the population of the territory to which it belongs. In the former case, the historical document is presented in the form of an architectural presence and archaeological remains, so that both aspects have to be restored to society, suitably recovering and interpreting its characteristics. In any event, it is indispensable to apply a scientific methodology, an essential part of the necessary Preliminary Studies before performing any intervention. Moreover, coinciding with the execution, the archaeology should be monitored to establish levels of interpretation, both in the subsoil and in the walls and surfaces, in order to restore a part of the object's memory that might remain unknown until the time of the intervention.

4. Defensive architecture and settlements

Defensive architecture is an excellent complementary instrument for learning about the way the different settlements have developed the past; moreover, today's inhabitants are also the sentimental inheritors of the stories contained in that past, a good reason for making them participants in the rescuing process of that knowledge. In the prototypical case of urban ramparts, the way it is interwoven with the city and the relationship with its growth process should be given priority, both in territorial development processes and in urban planning. Problems often arise due to incompatibility between conservation and the habitual uses of the modern city, with the consequent new and natural demands of the population, or conflicts derived from vehicle traffic. In the above-mentioned case, there is also the frequent secular phenomenon of private owners invading such spaces, either by burying them or by mutilating the fabric. This behaviour sometimes entails structural risks in the fortification elements, and also *de facto* impediments to the actions of the different Administrations whenever

conservation or other tasks are undertaken. The public authorities should be urged to correct or, where relevant, prevent this kind of situation.

5. Use and function

By use we understand the specific and temporal purpose given to an object in meeting a specific need; the concept of function, however, is broader and may cover all scales of usefulness. These general ideas can also be immediately applied to defensive cultural heritage in which traditional use has in most cases ended but not their function, which reflects polyvalent roles, both symbolic and strictly physical, and is a key medium through which to recognise the urban and spiritual identity of landscapes and settlements. The new usage proposals for this kind of cultural asset should thus result from an exhaustive analysis of the building or ensemble and of the territorial context in which it stands. An asset that reliably meets the local population's real needs would consequently be preferable, while respecting to the extent possible the physical integrity of the cultural asset in question. Any project for a change of use should inexcusably be accompanied by a cultural management project that favours the real sustainability of the proposed intervention. The described conflict between uses and functions could thus be better avoided.

6. Dissemination

Cultural heritage should be viewed as a valuable and unique resource in which to invest as a means of developing the territories in which it stands. The Public Administrations responsible for managing it, which are aware of this, will seek to facilitate and disseminate among the population, in an appropriate and enlightening way, any specific issues affecting the above-mentioned considerations, among which are the inhabitants' involvement with the city and its surroundings, the strategic importance of the location in keeping with its history, its links and relationship with other elements in each period and any other consideration that may imbue the citizens with collective memory as a public and common legacy meriting preservation and in which every citizen is both actor and responsible party. This cultural heritage can duly constitute a nexus between peoples that shared a culture and signs of identity in the past, with the local administrations playing a decisive role in making the population participate in this kind of initiative.

3 PROGRAMMES AND LINES OF ACTION

In the actions to be undertaken, we should differentiate between overall ones on these cultural assets as a whole, which can offer appropriate knowledge and diagnoses of defensive architecture in Spain, and those that centre on a specific cultural asset in this typology.

The many cultural assets that comprise this monumental heritage assimilated into the generic category of Asset of Cultural Interest, together with their dispersion and diversity, requires a minimum of normalised knowledge of their composition to establish and apply the legal protection that covers them.

This dispersal of cultural assets makes it vital to develop strategic plans for conducting contextual analysis on a territorial scale, establishing their relations with other similar cultural assets so that a series of action guidelines are established to facilitate their understanding through joint and orderly management.

Since 2006 there are defined action phases in the protocol of the Baños de la Encina Charter, which establishes that the different actions should determine the objective heritage values of each defensive cultural asset so that appropriate intervention criteria can be set for each specific case.

3.1 Study and diagnosis programme for defensive architecture in Spain

3.1.1 Inventory

Point 8.1 of the Baños de la Encina Charter recommends *"Drawing up a properly georeferenced, public, common and accessible to identify which and how many are the Systems, Ensembles and Constructions that comprise it while permitting their overall study – and one that identifies, describes and values which, how many and in which state are the elements that constitute them and their setting – and which will moreover contribute to properly managing their conservation."*

This is the principal working instrument for applying the Plan's recommended guidelines. Drawing up this kind of inventory is coordinated between the Autonomous and State Administrations, depending on the assets' ownership and on who is in charge of managing them. The result of taking an interest in drawing up this inventory is, for example, the contractual relationship that has been in place for the last twelve years between the Fine Arts Directorate-General and the Spanish Association of Friends of Castles.

In regard to legal protection, it should be taken into account that the vast majority of assets covered by this Plan, whatever their state or knowledge of their existence, are generically listed as Assets of Cultural Interest, given that *Act 16/1985 on Historical Heritage* had recognised existing Historic-Artistic Monuments in the new protection category before it came into force. However, this protection has not been completed, as defensive architecture is not listed in the General Register of Assets of Cultural Interest.

The platform underpinning the General Register should obviously be comprised of inventories and catalogues of assets that, owing to their specificity, require an ad-hoc study. Their importance lies in the way the technical aspects that shape them are properly addressed, as they differ today from those initiated in the early 20th century in regard to regulations in force, criteria to be applied and technological medium.

As for the technical execution of the inventories, the main antecedents are, on one hand, the *Act of 13 May 1933 on the Defence, Conservation and Enhancement of the National Historic-Artistic Heritage,* whose article 66 indicated that an inventory of the National Historic-Artistic Heritage should be taken using the Monument Catalogues and the Antique Art File as a basis. On the other, the *Act of 22 April 1949 on the Protection of Spanish Castles,* which specifically ordered the taking of an exhaustive inventory on Spanish castles and which finally saw the light in 1968.

Despite efforts made over the years, the inventory of assets comprising defensive architecture is still being completed today. There are many aspects to be taken into account that are

subject to debate, such as the term “castle”, the use they were originally given and the one they have today, or the timeline for these structures. Inventories should be permanently reviewed, updating and expanding their contents, to transform them into a National Corpus on Defensive Architecture that follows the Plan’s recommendations and systematically collects all the data managing the vast body of assets contained in this cultural heritage.

Thanks to the work done in recent years, legal protection of these testimonies of our history has been improved and extended to many more assets that are now known about or can be located. In consequence, work should continue on the conservation-related aspects covered in this Plan.

We may add that, at a later date and in a second inventory phase, it would be advisable to complete it with the defensive architecture assets that have been built in the course of history by the Spanish Crown for defending territories that once belonged to it, in order to facilitate the future study of military engineering works that have formed part of defensive macro-systems.

3.1.2 Risk Charter

To improve investment programming by the bodies responsible for conserving these historical assets, the inventory should be complemented with the Risk Charter that, as an instrument for managing preventive conservation, should be the framework for evaluating the state of conservation of the defensive heritage and its requirements.

It should provide all the necessary information to foresee and take advance decisions as well as to establish the shortcomings and priorities of these assets as a whole through systems and procedures that enable the scheduling of interventions that improve their protection.

This Charter will be at the disposal of the bodies responsible for the conservation of these historical cultural assets as an effective instrument in undertaking the most urgent interventions and improving the sharing out of funds that each one of them allocates to conservation and restoration and to observation and research, facilitating their maintenance and dissemination.

It should contain, through an interactive, updatable map equipped with a Geographic Information System (GIS), all cultural assets grouped under “defensive architecture”, properly identified, georeferenced and differentiated by typology, to each one of them to be interpreted in an interrelated manner with the rest of the historical assets with which they share the territory and which, together with contemporary elements, are needed in understanding their existence. This makes it possible to conduct a better study of the local cultural, transversal and integral management of the territory in which they stand.

The Charter should enable a unified study of the “systems”, “ensembles” and “defensive constructions” under the same parameters to evaluate the most relevant ones and those with the greatest needs and risks in order to set priorities and requirements in applying the Plan’s recommendations.

The Charter should be open and accessible to all those responsible for safeguarding this heritage in the different Public Administrations (state, Autonomous, local). It should include data for evaluating risk or imperilment factors in each asset as well as any external information that conditions the asset’s conservation.

The phases for executing the Risk Charter are the following:

a. Defining data-taking and preparation of the standard data sheet.
b. On-site data-taking (pilot project with assets owned by the State).
c. Executing GIS and migration of data from the National Catalogue.
d. Including field data.

3.1.3 Studies, research and diagnosis, strategic and development plans

Based on the data provided by the inventories, and after implementing the Risk Charter, we will have more precise knowledge of the state of defensive cultural heritage. Once the risks are known, a series of hierarchized action phases can be launched, including the introduction of the strategic planning and management instruments drafted by the relevant recommendations to be taken into account by the various Public Administrations when using the different territorial and urban planning tools .

Local territorial planning instruments such as General Urban Development Plans, Special Plans, Building Catalogues and others, should precisely delimit the protection range of defensive cultural assets in order to obtain appropriate protection for them and for their territorial relationship with the area to which they belong, which, if relevant, will include the subsoil.

A minimum of protection ranges are recommended:

For assets located in urban settings:

- Plots that abut directly on one occupied by the asset and where an intervention may affect it visually or physically.
- Plots occupying the same public space as the cultural asset and shaping the immediate visual and environmental setting, where an intervention may lead to alterations in the conditions for its perception or in the heritage aspects of its urban setting.
- Public spaces in direct contact with the cultural asset and the plots enumerated above and constituting part of its immediate surroundings, access and centre of outdoor enjoyment.
- Spaces, constructions or any urban landscape element that, while not being immediately adjacent to the asset, affect it in a fundamental way in its perception or constitute unique points for the outdoor viewing or enjoyment of the landscape.
- Perimeters of presumed archaeological interest where finds associated with the asset or with the historical contextualisation of its territorial relationship may be located.

For assets located in non-urban or peripheral settings:

- The same criteria expressed above will apply to their relationship with the urban setting ,and to their relationship with the territory and, complementing the perimeters of archaeological interest mentioned above, adjacent spaces will be included and demarcated according to geographic, topographic, ethnographic and landscape references whose components shape the landscape surrounding the cultural asset. Nearby paths from which the asset can be properly viewed should be included.
- Urban planning instruments should establish protection regulations that provide protection in their own sphere to the landscape and traditional constructions associated with defensive assets, articulating appropriate protection tools for safeguarding and restoring the landscape as well as the traditional architecture.

Strategic Management Plans are also highly useful in providing integral treatment for an ensemble of assets with characteristics in the same range such as defensive systems on boundary lines. They provide the entities responsible for intervening with the action guidelines that ensure their integrity and social profitability. The powerful intertwining inside the territory of defensive cultural assets also produces a considerable number of relations with other similar or different assets, which complement each other through historical and cultural ties. They and their setting form a complex, undivided and identifiable heritage system that is even closely linked to the natural heritage and is affected beyond strictly architectural systems. These Plans are tools for coordinating the agents involved in the intervention processes, ensuring and planning the scales of action described in the National Plan for Defensive Architecture. This is why the aims of a Strategic Management Plan should focus on optimising existing resources, establishing a script for actions on cultural assets that defines the necessary synergies between the different economic and social sectors that concur in the area of influence affected by this Plan.

3.2 Study and research programmes focusing on a defensive cultural asset

(construction or ensemble)

Any intervention proposal for this heritage will be subject to the strategies derived from its knowledge. As a method of action, the recommendations of point 8 of the Baños de la Encina Charter will apply.

3.2.1 Basic preliminary studies

For an appropriate methodological articulation of the conservation of defensive cultural assets, Basic Preliminary Studies should firstly be conducted on the cultural asset in question. These preliminary studies should follow a programme of coordinated activities adapted to the needs and problems of the case. They should be led by an interdisciplinary team that includes professions and specialities appropriate to the nature and characteristics of the asset, involving different scientific professionals to carry out an initial in-depth analysis of the defensive asset from multiple points of view. It should aim to obtain a preliminary diagnosis of the problems affecting the object, unifying criteria and providing strategies for drafting subsequent documents. Preliminary Studies should include sufficient graphic and planimetric documentation on the current state so that a correct sequence of subsequent actions can be set.

These first studies will uncover any issues requiring new analyses to improve diagnostic precision and to ensure the proper use of resources, limiting the interventions and preventing disproportionate or mistaken actions in a process that should have continuity throughout the intervention. Equally, they will allow the Commissioning Bodies to establish the scope of subsequent study and planning phases that the specific defensive cultural asset requires. Both for evaluating the possible needs and for reasons of conservation and security, during this first phase an archaeological survey should be conducted exclusively on the surface, to provide the first data for assessing possible needs and programming comprehensive archaeological actions to be taken in future.

In general, all proposed actions should have these Basic Preliminary Studies available to allow the Technical Commission of the National Plan for Defensive Architecture and the administrations with competences in culture to properly evaluate the pre-diagnosis, establishing suitable budget items and required timetables for commissioning the next phases.

To facilitate analysis of the material, reliable planimetric mapping should be in place to facilitate a geometric study and one on the fabrics and construction phases.

The scope of the Basic Preliminary Study should also indicatively consider the evolutionary aspects of historical ownership, construction techniques, structural performance, alterations and problems pertaining to the relationship with the setting, as well as any other data used in guiding the subsequent research process. It will also be necessary to establish the qualitative analyses to be conducted, such as evaluating pathologies, historical, documentary and/or archaeological studies and their aims, identifying typologies and anything else that allows a subsequent investigation to establish the definitive action framework. Likewise, the work will establish the class and definition of the quantitative analyses by pointing out the timely analyses of materials, instruments and possible monitoring that will help determine the variables in the building's physical state.

Lastly, the Basic Preliminary Studies will highlight whether or not it is advisable to intervene on a specific cultural asset, establishing the need to draft possible master plans for its conservation. If pertinent, these plans may be replaced by guidance documents, depending on the magnitude of the project's scope.

3.2.2 Master plans

The Master Plans will collect all possible information required to articulate them, including ownership, state of conservation, restoration needs, interventions, maintenance needs, management modalities, dissemination programmes, economic studies, sustainability analyses and whatever else the characteristics and the entity of the cultural asset in question may need. The methodology for drafting them will be interdisciplinary and assume any responsibilities derived from the research process. It should obtain the most and best knowledge on the

cultural asset in question, from every possible aspect, through diagnosis instruments, the study of values of every kind and analysis of the pathologies that may affect it, appropriately organising any actions to better safeguard and restore it. It should particularly weigh the use of non-destructive exploration techniques to obtain data on which to base any possible action proposals, using available contemporary technologies for this purpose.

The Master Plans should especially consider viability and environmental impact issues, adapting accesses and outfitting outdoor spaces to prevent erosion caused by climatic agents affecting the asset's conservation. They should also conduct studies to identify land stability and balance through appropriate geotechnical means, as well as studies of the native vegetation and its characteristics, determining its compatibility with the built fabric. Attention should be paid to any possible invasive vegetation and its effects, as well as any that negatively interferes with the landscape of the defensive element under consideration. Any distorting elements or any that are foreign to the fortification's historical character that characterises it should also be subject to thorough review. The Master Plans will include a chapter of conclusions offering a unified set of strategies, establishing an appraised timeline of actions for the different projects in the short, medium and long term in order to achieve the stated goals.

3.2.3 Cultural management projects

The high symbolic value of defensive cultural assets comes both from their historical value and their image and thus links them to the identity of each territory and its population.

Cultural Management Projects should include a series of specific studies of the relations of this class of cultural asset with its areas of influence, seeking to investigate its connections so as to turn their recovery into a profitable concern, both for the population and for local corporations.

Cultural Management Projects will be established through ongoing processes aimed at defining specific initiatives through long-term strategies. Consequently, projects should not result from risky improvisation but from a judicious and concise study leading to the kind of planning that achieves the the goals that have been set.

Moreover, each specific project will aim to ensure the cultural asset's sustainability and enable its social usefulness; equally, it may form part of larger-scale Plans within the framework of the Strategic or Master Plans or constitute an independent project undertaken by public or private institutions.

They should also control the dangers both of economic over-exploitation and excessive tourist pressure, which may distort the cultural asset's character by endangering its integrity. They should also coordinate and encourage the participation and commitment of all public and private agents involved in the area and in the cultural asset.

Any proposed projects will be headed by a cultural management team operating as the lynchpin of each initiative, ensuring that the works are undertaken according to an integral planning schedule subject to appropriate monitoring.

The experience obtained will positively or negatively gauge the effectiveness of the results of the different pre-established targets in order to extract conclusions for each specific cultural asset. Managing a cultural heritage asset also requires exhaustive analyses of all aspects of concurrent and interrelating human activity in that asset. This is why, as in other facets of cultural asset conservation, there are no general procedures but rather specific methodologies for each case, as each asset is different, and in each case the hierarchized priorities determined by a specific analysis should be organised.

Equally, and as we have often insisted, defensive cultural assets have a strong presence in their territory and this affects their cultural management. Consequently, the analysis should be conducted according to different parameters to establish a set of bases that will favourably put it in context. In general terms, the following should be conducted:

- Analysis of human, tourist, economic, cultural and geographic resources.
- Sociocultural analysis of the landscape, topographic studies and relations with the natural environment.

- Analysis of the territory's historical context and links. Evaluation of the asset's social impact on the different territorial scales. Study of the degree of society's identification with the asset.
- Analysis of the asset's relations with other heritage resources. This will have special relevance when dealing with ensembles of constructions with similar characteristics requiring territorial and joint planning. Another consideration should be cultural implications that are not necessarily architectural but may be related, such as popular traditions, festivals, etc. In these cases the assets may be included in Strategic Integrated Management Plans.
- Analysis of legal protection framework and tools.

A series of general conclusions should be drawn from the above to evaluate the real possibilities of profiting from the cultural asset, together with the scale on which work can be undertaken on it. The work should be presented from a realistic point of view, justifying the viability and opportunity of the specific Management Project. The project's magnitude will depend both on analysis results and on available funding sources and possibilities.

In general, the Cultural Management Plans will impact on the following concepts:

- **Transversality,** that is, the relationship of the architecture with the network of natural or cultural resources provided by the territory. Mutual involvement in a quest for any synergies established between them.
- **Sustainability,** given that investments should be made to be socially and economically profitable, and the actions should seek financial autonomy in the long term by fostering the participation of private initiative and by creating enterprises that emerge from the exploitation of existing or future resources.
- **Citizens' participation**, through initiatives and by working with the local population and different public and private agents, on all scales of the territory.
- **Identity**, seeking to make the local population identify with the cultural heritage asset as a substantive part of it.
- **Balance** established between social enjoyment and conservation.
- **Dissemination** of the asset's characteristics, raising awareness of its history, architecture, construction features and other aspects through all kinds of dissemination and awareness-raising tools (conferences, exhibitions, publications, leisure activities, etc).

3.3 Interventions programme

One of the key elements of the National Plan for Defensive Architecture is the enhancement of the specific cultural heritage asset on which the intervention takes place, providing knowledge and enjoyment for society in general and for the local community. Moreover, interventions should aim to generate sustainable structures to attend to their own maintenance without external help and without a weakening of existing resources, whether cultural or economic.

3.3.1 Architectural intervention projects (conservation – restoration – rehabilitation)

The guidelines for architectural restoration projects and their subsequent execution will emanate both from preliminary studies and from the actual Master Plans. Nevertheless, we here summarise some indicative criteria:

a. Historical defensive architecture assets should be viewed as documents of memory and their values consequently affect the different aspects determined by that memory. Restoring a cultural asset is an exceptional occurrence in its history. Preventive conservation should always be preferable to restoration.

b. Any intentional action on a historic building should previously consider the benefits and damage it produces, and so any project decisions should be taken in the full awareness of

the real causes of deterioration, analysing the suitability of the solutions to be adopted and the need for their execution.

c. Likewise, the new functions to be implemented in a historic defensive building should analyse and study the cultural asset as a whole so that such functions respect its essential values. The usage programmes implemented in historic buildings should thus never enter into conflict with the conservation of their primal essence as a document of memory.

d. Practical utility is not an essential value in conserving defensive cultural assets. Their true usefulness is a moral imperative inherent to the conservation of each group's historical memory, with the added effect of aesthetic contemplation, both for the occasional visitor and for local society. This moral value of respect and enjoyment should thus also guide the conservation and restoration process. Consequently utility, even if inherent to the buildings in their original function, should not prevail as the only objective, though it may count as a positive factor for future conservation, for experience indicates that the loss of use in a building leads to its decadence.

e. In general, interventions will deal with conservation, consolidation, restoration, anastylosis or rehabilitation, depending on each factor and intervention, even if each object requires a specific diagnosis. In any event, interventions should be consistent with the cultural asset's state of conservation, its future uses and any maintenance conditions established for it.

f. As demonstrated by history, given that in general any actions on architecture tend to be non-reversible to a far greater extent than in other cultural assets, any restoration should apply a minimal intervention criterion so as to constitute the smallest possible irruption in the body of the object. Equally, it should ensure the conservation of the unique values inherent to the asset; it should be made secure and, to the extent possible, the intervention should last in time to prevent it becoming a permanent and open-ended process of restorations that will put an end to the enjoyment of the cultural asset by society.

g. The intervention process on the cultural asset also implies the start or continuation of a research process. Equally, the gradual and growing complexity of the scientific universe means that this process should be undertaken according to a multidisciplinary methodology. This is why initial investigation and appraisal of the different diagnoses will establish the methodological range and composition of the different teams operating on it, in accordance with the detected rating.

h. Not all studies will be equally useful, nor should they be applied in the same way. This means that the different analyses conducted on the building should seek appropriate responses to any unknown quantities that appear during the research process. In keeping with this methodology, and at the very least, any research conducted on a cultural asset should be reflected in written reports. Likewise, all reports, both partial ones drafted during the intervention and final ones due to be published, should be open to consultation by other professionals, both during the intervention and at any other time.

i. Projects will follow the guidelines set by the diagnosis obtained from the preliminary studies of the master and management plans drafted by the interdisciplinary team of specialists, consistent with modern restoration methodology. Any restoration or conservation process is dynamic in nature, like any other type of investigation. The dynamic of this process will establish its own results, which may not coincide with the initial diagnosis.

j. The deterioration of a defensive asset, caused either by time or by the fractures, traces or lesions resulting from its strategic function, expresses a consubstantial part of its own history, and so this class of testimony should forcibly be conserved provided it does not compromise the building's safety and security. Eliminating all materials means losing a historic document without having documented that elimination, and should only be done if their conservation is incompatible with the preservation of a higher asset, that is, the physical integrity of the actual ensemble. In any event, and should their elimination become necessary, it should be fully documented, analysed and justified.

k. The restoration process should contribute to recovering the potential unity of the asset eroded by time. Consequently, interventions should not aim to create a new aesthetic or historic element overlapping or interfering in the recognition process that occurs in memory through these new interventions; they should rather boost and, where relevant, recover the values that time has destroyed in order to recover the potential unity that the object essentially possesses.

l. The geostrategic location of defensive architecture assets, when they stand in old locations of difficult access, is an integral part of their morphology and their reason for being. Consequently, accessibility by modern means should perforce be limited. If there is no alternative for formalising new accesses, their construction and design should ensure the protection of the location's original values, seeking to adopt solutions that do not alter the original morphological and landscape values.

m. Buildings can be read in two ways, as an aspect and as a structure, and both should be respected in the restoration and conservation process, as they are a testimony of memory. Only what survives should be restored, and so the stability aspects are decisive for their conservation and transmission to the future; consequently, any restoration interventions should value what remains and not favour new interventions over the preceding inherited material. The intervention should seek to transmit what is there, without allowing these possible interventions to create a different and exotic scenario based on what was there before, even if that new scenario might have an aesthetic and formal interest as something understood to be outside the restoration process. The restoration of a defensive cultural asset is formally opposed to creating a newly-built design, as the inherited part is defined as a given cultural asset, granting it a formal privilege over any other future artistic or technical process that overlaps it, regardless of its possible architectural or merely technical merit.

n. The causes of the asset's damage and deterioration should be analysed to find solutions to the problems without limiting the analysis to the symptoms of observed lesions. Conducting preliminary studies to determine the state of conservation and establish an initial diagnosis should thus seek to properly and rationally administer resources, to a great extent avoiding improvisations and modifications during the operative process subsequent to the works.

o. Repairs on the structure require an analysis similar to that of a monument's or asset's aspect. For this reason, the standard solution would be to preserve the structure and the exceptional one would be to replace it, something that is only viable when its mechanical capacity is totally exhausted or its destruction is evident. The survival of a historic structure also demonstrates its capacity to resist, which means that replacing it has to be fully justified and needs to meet consistent and proven static and mechanical procedures.

p. Any action should consider the possible direct or indirect modifications of external elements affecting the stability of the whole, as with the floor structure, which may produce displacements of the floor in areas near walls or structures that may alter its stability or watertightness and may require structural elements to prevent it from falling to ruin or dislocation.

q. Restoration should contribute to an appropriate interpretation of the element, avoiding any interventions that negatively distort this interpretation. Any additions such as roofs or accesses may thus not intervene in the sequence of the cultural asset's appearance. Likewise, any surface restitutions, understood as prostheses of the actual material surface of the object, should be differentiated at a glance. However, a prosthesis may in no case play a major role on the consolidated image of the cultural asset's memory, and so any restitutions should merge discreetly into the background without invading the image that history has given the protected element.

r. Preliminary analyses should establish the suitability of the solutions, to the extent that any new static or other additions contributing to the asset's conservation may not physically, chemically or morphologically conflict with the preceding material. Experience shows that the proper use of traditional materials used in old technologies is in general more effective than more contemporary built additions, supported by a technology resulting from industrial processes. While the above cannot be viewed as axiomatic, incorporating construction systems foreign to the primitive fabric should be particularly justified to ensure that they fit

in with the element's primary physical characteristics. Should new structures be introduced due to the ruin or disappearance of preceding ones, typological restitution hypotheses may be applied that contribute both to the effects of memory and to maintaining the initial conditions that supported the structure.

s. The movable heritage contained in cultural assets is an integral part of them and also helps to understand their history and the process that formed them. Consequently, any assets belonging to immovable heritage may not be removed unless its conservation is imperilled. In any event, the preferred option should always be in-situ conservation before considering a possible removal.

t. Consistent with the above, interventions of different kinds on defensive cultural assets should meet the guidelines provided. A special case is that of ramparts conserved in old and contemporary precincts in which any new builds affecting both the ramparts and the adjacent urban space or its immediate surroundings should primarily take into account the essential pre-existence of the rampart itself, its image and its influence on the city's consolidated image.

The public administrations involved will ensure control and documentation during the intervention process from start to completion, including divulging this process. Interventions should be supported by historical and archaeological studies ready for dissemination, plus maintenance recommendations. Information given to the local community and visitors should also be favoured through sporadic or permanent systems or even educational visits that transmit the recovery process to citizens and visitors. In any event, dissemination programmes will be included in the drafting of intervention and cultural management projects. Equally, publishing restoration reports and projects will open any useful documentation to consultation by scientists and professionals and will avoid duplication in the research processes while also facilitating the verification and control of the technical commissions established for monitoring the different National Heritage Plans.

3.4 Conservation and maintenance programme

3.4.1 Preventive actions and emergencies

The administrations responsible for managing cultural assets should ensure their appropriate conservation and maintenance, preventing their deterioration and inappropriate use. Even so, the best conservation is one that attracts the appreciation of the local population for the asset, as demonstrated by the experience of countries that are advanced in this issue.

Specific protection and preventive conservation programmes for the defensive architecture elements should also be formulated and implemented, globally by programming and identifying them through the Risk Charter and individually through Preliminary Studies or through the Master Plan for that cultural asset.

To this end, a risk identification phase should first be launched to learn about the origin and its action mechanisms. The analysis of these risks should focus both on aspects directly relating to the conservation conditions of the construction materials and on the structure of the cultural asset as well as on any derived from its use and management.

On that basis, risk monitoring and control procedures should be designed, defining the actions to be undertaken to palliate any flaws, deterioration and possible danger situations that might be generated both for people and for the cultural asset's preservation. Any interventions will be programmed according to priorities based on the possibility of occurrence, seriousness and impact of the detected risks.

3.4.2 Conservation and maintenance projects for interventions

Through the Master and Management Plans, or the instruments derived from them, and through each intervention's Project, preventive conservation and appropriate maintenance and monitoring measures should be programmed for the assets' owners to undertake and, should be asset be public property, this will depend on the conditions established in the usage contracts and on the corresponding Departments.

Once the works are completed, the final documentation will be submitted, which should be accessible and contribute to improve knowledge of the asset. It will also include maintenance recommendations for the owner and the local administration. Any intervention has to be duly documented, as it is part of the historical process of the asset's life.

3.5 Training and dissemination programmes

Cultural Management Projects provide the appropriate framework for implementing training and dissemination programmes.

This kind of initiative raises people's awareness in a cultural identity process that fosters feelings of appreciation for the asset in order to promote its protection and enhancement, both by the local population and by occasional visitors. Citizens can thus participate in defending and maintaining the assets and in complying with the elementary principles of their conservation.

As established in the preamble of *Act 16/1985 on Spanish Historical Heritage*, it is the public administrations's goal to succeed in ensuring that cultural heritage assets be viewed and enjoyed by all citizens.

The vulnerability of many assets in this class of cultural heritage, especially those located in wild, rough places without vigilance and distant from any towns, increases as soon as interest is awakened in it. This generates a time of danger in which over a short period of time a great deal more damage can be inflicted on an object through the action of ill-intentioned, disrespectful individuals than over the many centuries it has stood forgotten in a desolate landscape. To mitigate this risk, as soon as an in-situ intervention process is launched, the local town hall should be made aware at all times of the actions about to be undertaken so that they remain on the alert for any possible destructive incursions and use all available means to prevent them. This would also be the time for making the local inhabitants aware that the assets speak of their own past, allowing them to perceive them historically and emotionally as their own even if they do not have actual ownership, thus influencing the neighbours to take responsibility and become involved in defending and maintaining their cultural asset, an attitude that may also contribute to an elementary principle of preventive conservation.

In this case it is a unique opportunity to once again connect people with the architecture of their past, making them participate in it, teaching them to look, touch and enjoy; in short, experience it. Succeeding in bringing history to our time through castles, forts and ramparts, acquires its true sense if we thus find the way to make contemporary society understand and value it.

However, this pending educational task should result from studying the different sectors of the public it targets, creating educational programmes designed to adapt the discourse of conservation of such cultural assets and respect for them. Conducting sociological studies of a specific territory, village or city may also help to properly focus activities both by age range and by type of academic training, working skills and other variables in order to direct activities towards the right target public.

Participation should become the backbone of any dissemination made of the cultural heritage, and connection defensive architecture with its territory demands innovative social interaction models. Without rejecting traditional dissemination systems such as classes, exhibitions or conferences, this architecture constitutes the perfect scenario for staging a wide variety of compatible activities, occupying old parade grounds or using as backdrops ramparts or towers and other elements from the repertoire of defensive military architecture.

Fostering knowledge of cultural assets includes making society connect them with aspects relating to daily life, festivals and celebrations. Any museological plans currently developed are no longer static; instead, it is activities such as interpretation and staging that are part of the new proposals for raising awareness of History. Public or private events can use spaces in emblematic buildings in a quest for exclusivity or uniqueness. Music, photography or film, as well as any other cultural manifestation, may serve a purpose in using defensive architecture as a means to experiencing and recognising it. If we succeed in making this cultural heritage become an integral part of a person's life, we will also be generating that sought-after feeling of identification.

Here are some examples of activities that can be tailored to different types of public:

- Using historic spaces for events associated with contextualised staging or historical recreations, such as markets, battles, ceremonies and popular festivals, or sports and traditional games.
- Using elements of the architecture as a backdrop for light and sound spectacles, screening of images, experimental and performance art.
- Associating the unique aesthetic values of assets with other artistic manifestations such as photography, film, painting, music, outdoor sculpture and fashion through competitions, thematic cycles and as venues for cultural purposes.
- Professionalising in-situ training and learning through workshops, sessions, meetings or seminars. Collaborating with public and private bodies such as universities or businesses of different kinds.
- Searching for new sectors for creating and disseminating new technologies through 3D recreations, virtual reality, computer games, video consoles or mobile telephones that interrelate with the real spaces of castles, bastioned cities or fortresses.
- Promoting the appearance of defensive architecture assets in television series, films, cartoons.

Innovation in the management of cultural heritage assets means searching for new models that attract society and generate an interest, so that making a correct diagnosis of the target public will facilitate the design of strategies consistent with their needs. We should not forget that the potential public is heterogeneous and that besides the strata that are usually described as the general public, some pending cultural tasks need to be addressed to the more forgotten sectors of the population and offer, to the extent possible, accessibility to them that is free of social, physical or intellectual barriers.

Giving access to all of society to the enjoyment of defensive cultural assets is a requirement in these times and may also represent an opportunity to extend dissemination among the public. The duty of the institutions responsible for conserving and managing this signal cultural heritage is now primarily that of generating new ways of making them known, either in a real or virtual manner, to bring them to everyone who does not have access, explain them to those who do not understand them and succeed in making the citizens or the neighbours view them as their own.

Likewise, Training and Dissemination Programmes will organise activities whose purpose is training in the conservation and restoration of this architectural heritage and aiming to improve their knowledge through modern conservation, restoration and recovery criteria by staging exhibitions, organising courses, specific sessions or issuing publications aimed at the specialised public.

4 EXECUTION AND MONITORING

4.1 Economic-financial study

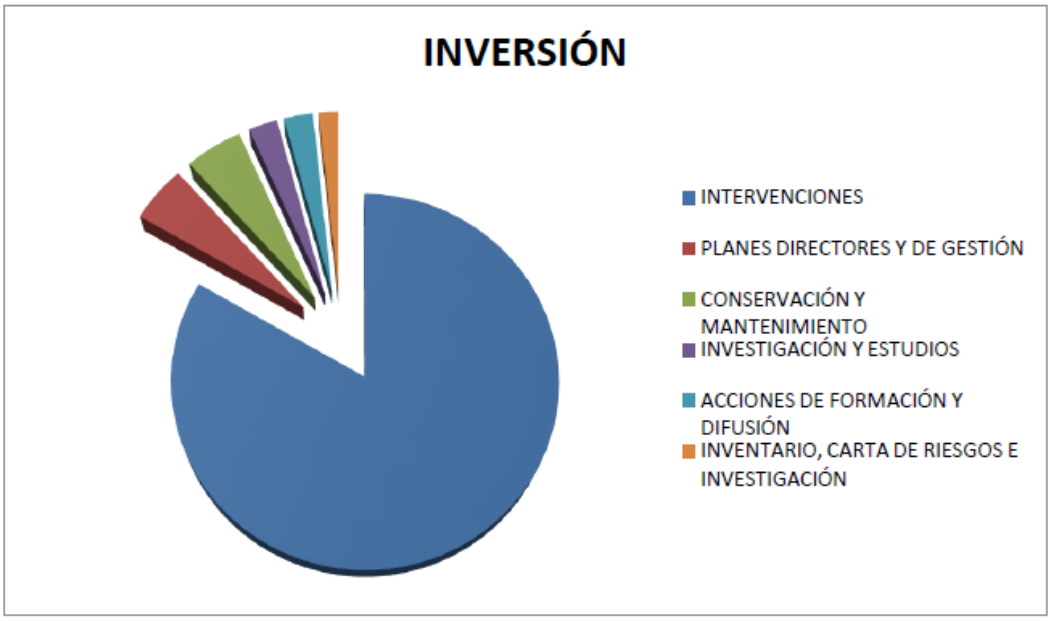
The programming of actions will be undertaken by the different bodies involved according to their criteria and priorities. Nevertheless, the National Plan Commission will propose any actions it views as a priority for their relevance or for the risk to which the heritage is subject. The Plan Monitoring Commission will draft an annual report, setting the priorities for each action programme, which it will submit to the administrations involved so that it can be incorporated into their programming.

The sources of funding for the execution of the National Plan for Defensive Architecture are currently highly varied. The state administration, through the Ministry of Education, Culture and Sport and specifically through Spain's Cultural Heritage Institute, invests annual amounts from the General State Budget. Other state administration bodies such as the Ministry of Development, Defence or Agriculture, Food and Environment, contribute similar amounts, either as a direct investment or by applying the cultural 1%.

To date, the Autonomous Communities, as part of their competences, have also contributed to the restoration, conservation and maintenance of defensive architecture, as have the Provincial Councils and Town Halls. Finally, Foundations, Associations and private individuals have also invested.

The plan's funding will be allocated not only to investment in restoration and conservation of buildings but also to documentation, research, dissemination and training. In an approximation based on the practice of recent years and on detected needs, we consider that approximately 80% of investment in the next four years will have to be earmarked for restorations of buildings, with 20% left over for research, documentation, dissemination, training and protection and for promoting appropriate use.

	Percentage	ANNUAL	TOTAL FOR
INVENTORY, RISK CHARTER AND RESEARCH	1.5%	200,000	2,000,000
RESEARCH AND STUDIES	2.5%	300,000	3,000,000
MASTER AND MANAGEMENT PLANS	5%	600,000	6,000,000
INTERVENTIONS	84%	10,000,000	100,000,000
CONSERVATION AND MAINTENANCE	4.5%	600,000	6,000,000
TRAINING AND DISSEMINATION ACTIONS	2.5%	300,000	3,000,000
TOTAL	100%	12,000,000	120,000,000



INVESTMENT

INTERVENTIONS

MASTER AND MANAGEMENT PLANS

CONSERVATION AND MAINTENANCE

RESEARCH AND STUDIES

TRAINING AND DISSEMINATION ACTIONS

INVENTORY, RISK CHARTER AND RESEARCH

4.2 Control and monitoring

Once the Historical Heritage Council has approved the National Plan for Defensive Architecture, its Monitoring Commission will be incorporated, to be comprised of technicians from the General State Administration, technicians appointed by the various Autonomous Communities and independent experts.

The Monitoring Commission will supervise the works integrated into the National Plan and verify compliance of objectives, criteria and methods. It will also analyse the state of defensive cultural assets as a whole as well as risks and requirements, and will draft suitable action proposals.

The commission's working dynamic, meetings and communications will be established once it has been formally incorporated.

The Monitoring Commission will draft an annual report in compliance with the Plan and the action proposals. Should the Plan's degree of compliance not meet the established limits, the Commission will propose the Plan's revision and modification to the Historical Heritage Council.

The Monitoring Commission will have the following functions:

- Establishing the basic working lines to apply the recommended criteria and methodology in interventions.

- Promoting studies to improve generic and individual knowledge of the state of these assets in the national territory.
- Controlling compliance of objectives and, if pertinent, proposing a revision of the National Plan for Defensive Architecture.
- Supervising compliance of established criteria and methods.
- Controlling compliance of each line of action.
- Analysing and appraising monitoring indicators.
- Drafting an annual report on compliance of the National Plan.

4.3 Coordination and co-funding of actions

The National Plan for Defensive Architecture constitutes an action strategy provided with a common methodological framework that addresses the coordinated action of any public administration, private entities and society in general. The Plan's implementation therefore requires the coordinated action of the different acting parties.

The special nature of many of the defensive architecture elements, their large scale and the need to ensure their maintenance and sustainable use requires coordinated action between the administrations, which will draft and sign the agreements that enable a joint and coordinated action.

4.4 Validity and revisions of the Plan

The National Plan for Defensive Architecture will be valid for ten years, with a review after five years.

APPENDIXES

APPENDIX 1: Composition of the Drafting Commission of the National Plan for Defensive Architecture

COORDINATION OF THE NATIONAL HERITAGE PLANS:

CONCHA CIRUJANO GUTIÉRREZ. Spanish Cultural Heritage Institute

COORDINATION OF THE NATIONAL PLAN FOR DEFENSIVE ARCHITECTURE:

BELÉN RODRÍGUEZ NUERE. Spanish Cultural Heritage Institute

MINISTRY OF EDUCATION, CULTURE AND SPORT:

PILAR BARRACA DE RAMOS Subdirectorate-General for the Protection of the Historical Heritage

MARÍA JOSÉ DEL TORO OLIVA. Subdirectorate-General of the Spanish Cultural Heritage Institute

FÉLIX BENITO MARTÍN. Subdirectorate-General of the Spanish Cultural Heritage Institute

MANUEL MANZANO-MONÍS LÓPEZ-CHÍCHERI. Subdirectorate-General of the Spanish Cultural Heritage Institute

AUTONOMOUS COMMUNITIES:

ENRIQUE DAZA PARDO. Communities Board of Castile–La Mancha

ESTHER ESCARTÍN AIZPURUA. Aragón General Provincial Council

CARMEN PÉREZ OLAGÜE. Valencian Community

FRANCISCO JOSÉ RAMÓN GIRÓN. Andalusian Government

ÁLVARO RUIZ DE LA TORRE. Communities Board of Castile–La Mancha

FERNANDO VILLADA PAREDES. Autonomous City of Ceuta

INDEPENDENT EXPERTS:

ELISA BAILLIET. Architect

LUCÍA GÓMEZ ROBLES. Architect and Art Historian, Diadrasis

PAZ PEDRAZA RUIZ. Architect, Cultural Governor of Universidad de Salamanca

MANUEL RETUERCE VELASCO. Archaeologist

JUAN ANTONIO RODRÍGUEZ-VILLASANTE. (ICOMOS)

AMADOR RUIBAL. Spanish Association of Friends of Castles

PABLO SCHNELL QUIERANT. Spanish Association of Friends of Castles

FERNANDO VELA COSSÍO. Higher Technical School of Architecture of Madrid

APPENDIX 2: Decree of 22 April 1949 on the protection of Spanish castles

MINISTRY OF NATIONAL EDUCATION

DECREE of 22 April 1949 on the protection of Spanish castles.

One of the notes that endow the landscapes of Spain with beauty and poetry is the existence of castle ruins on many of their hilltops, all of which, besides their extraordinarily picturesque value, evoke the history of our Homeland in its most glorious times; and their prestige is enriched with the legends that popular fantasy has woven around them. Therefore, whatever their state of ruin may be, they should be subject to the solicitude of the new State, which is so zealous in defending the spiritual values of our race.

Unfortunately, these venerable vestiges of the past are subject to a process of decay. With most of them being dismantled and disused, they have become quarries the constant use of which is hastening their collapse, with some of the most beautiful ones having disappeared. Save in a few exceptional cases, it is impossible not just to rebuild them but even to undertake mere supporting works; but at the very least it is imperative to prevent the misuse that is hastening their ruin.

In view of the above, and at the proposal of the Ministry of National Education and after the deliberation of the Council of Ministers,

I DECREE:

Article one. – All Spanish castles, whatever their state of ruin, are placed under the protection of the State, which will prevent any intervention that alters their character or may lead to their collapse.

Article two. – The town halls within whose municipal borders these buildings stand are responsible for any damage they might suffer.

Article three. – In order to attend to the vigilance and conservation of Spanish castles, a Conservator Architect shall be appointed, with the same powers, responsibilities and occupational category as the current Zone Architects of the National Artistic Heritage.

Article four. – The Fine Arts Directorate-General, through its technical bodies, shall proceed to the drafting of a documentary and graphic inventory of Spanish castles in the greatest possible detail.

I stipulate the above through this Decree, issued in Madrid on the twenty-second of April, one thousand nine hundred and forty-nine.

FRANCISCO FRANCO

The Minister of National Education
JOSÉ IBAÑEZ MARTÍN

APPENDIX 3: Baños de la Encina Charter for the Conservation of Defensive Conservation in Spain

PREAMBLE:

Within the comprehensive ensemble of Spain's Historical heritage, the elements of defensive architecture stand out as a fundamental part of the inherited legacy of monuments and of the majority of the country's cultural landscapes.

The term Defensive Architecture encompasses the suite of structures built in the course of history for defending and controlling a territory, of which they form indissoluble part. This architecture constitutes one of the clearest and most intelligible expressions of history, associated very directly with transcendental events and with persons and collectives that have played relevant roles through the ages. Its presence in strategic spots, both in towns and in the natural medium, have led to their integration as singular elements into the natural and urban landscape.

However, losing the original function of defensive or fortified architecture has favoured its destruction or deterioration, and so the general situation of many of these monuments is that of near-ruin.

During the 20th century the legal protection of this Heritage has become widespread; however, it is viewed as scant and requires updating the contents of the Decree of 22 April 1949 in four articles and of the Additional Second Provision of Act 16/1985 of 25 June on Spanish Historical Heritage.

Owing to its great extension and complexity, this significant ensemble of assets of cultural interest has received little attention and the worrying magnitude of its current deterioration requires appropriate technical, administrative and economic measures to be adopted for its protection and conservation.

In accordance with the asseverations of Articles 46, 148 and 149 of the Spanish Constitution, participants in the Technical Sessions on Castles and Defensive Architecture in Spain, meeting in the municipality of Baños de la Encina (Jaén), are proposing to submit this Charter to the Historical Heritage Council, with the following

RECOMMENDATIONS:

1. Knowledge

Appropriate and rigorous knowledge of this Heritage has to be the indispensable basis for any intervention. To this end, relevant scientific methodology will be used, together with a suite of instruments pertinent to each case. Any action proposal shall be subject to the strategies derived

from such knowledge. The results of these actions will need to be public and accessible to the citizens.

2. Cultural landscape

Defensive architecture forms indissoluble part of the cultural landscape in which it stands and which it characterises. The elements that comprise this architecture are linked between each other within this *landscape* and, in consequence, should be treated with a similar methodology as complete groupings of general defensive systems.

3. Historical memory

The cultural assets that comprise Defensive Architecture Heritage are fundamental documents for the recovery of historical memory. To this end, appropriate scientific and methodological procedures will be used in historical, architectural, constructional and archaeological aspects, as well as in any others that fall within the scope of the cultural asset in question.

4. Defensive architecture and settlement

Defensive architecture is a key instrument for the knowledge and development of population settlements. Beyond its strict territorial dimension, it also affects the dynamic of urban development, with special impact on the ramparts that have protected cities and have determined the sense of their urban planning. Urban Development planning should be considered a method of protection.

5. Function and use

The function or use of these heritage assets will always be consistent with their cultural value but also compatible with the integrity and authenticity of the monument.

6. Dissemination

The public authorities will esttablish dissemination programmes to promote visits, knowledge and the appropriate interpretation of this heritage, together with research programmes to ensure that lines of action are developed for these cultural assets, facilitating access to their knowledge by the citizens.

7. Application and development

The development and application of the above in this *Charter* should be carried out jointly by the various Public Administrations, together with as many institutions as can contribute or take an interest in complying with the purposes here expressed, contributing, where relevant, the technical, administrative and economic means required in accordance with the corresponding economic viability studies.

8. Methodology

Any intervention proposal for this heritage will be dependent on the strategies derived from its knowledge. To this end, and in order to ensure that its values are conserved and divulged, the following action methodology should be applied:

8.1.- Drafting of an appropriately georeferenced inventory, public, common and accessible to citizens, in order to identify which and how many are the Systems, Ensembles and Constructions that comprise it while also allowing for their overall study to identify, describe and evaluate which, how many and in which state are the elements that comprise it and their setting while also contributing to their appropriate conservation management.

8.2.- Before any intervention, as much knowledge as possible on the monument and its setting should be acquired by conducting the following studies:

- Historical, archaeological, artistic and documentary analysis.
- Analysis of its historic-military function (strategy, tactics and logistics).
- Territorial and landscape analysis.
- Material analysis (geometric definition, study of the setting, constructional and structural definition, state of lesions, characterisation of the materials that comprise and support it, etc).
- Legal and regulatory analysis.
- Economic viability study.

8.3.- Synthesising and evaluating all the acquired information and establishing hypotheses for conservation, maintenance, management and enhancement.

8.4.- Undertaking actions on the basis of the above premises and according to the studies conducted, expanding them with the information provided by the intervention.

8.5.- Documenting and controlling the development of the intervention process by the Administrations involved, from start to completion, including the dissemination of this process.

8.6.- Preventive conservation and maintenance of the interventions.

The development of the actions undertaken according to these recommendations will be submitted to the Historical Heritage Council, to which end regular meetings will be organised to discuss specific topics associated with this Heritage.

Baños de la Encina (Jaén), 29 September 2006.

APPENDIX 4: CIEFORM Diagram

GROUP/CLASS OF HISTORICAL MILITARY HERITAGE ASSETS

FUNCTION By Systems, Ensembles and Constructions (Instrumental, Symbolic and Historical)			FORM of the design: typology/structure, and of the execution: constructional/aesthetic/landscape system; by classes of arms/eras:		
				MECHANICAL (Prehistory/Antiquity and Middle Ages	EXPLOSIVE (gunpowder) (Modern and Contemporary Era)
1. Systems (strategy)	1. Intercontinental 2. Continental 3. National/Regional				
		1. Terrestrial Bases 2. Naval Bases 3. Air Bases			
2. Ensembles (organic military)	1. Complete (fortification and logistical support) 2. of Fortification (predominant) 3. of Logistical Support (predominant)				4. Bastioned strongholds 5. Bulwark defences (advanced)
			1. Cities/Square	1. Prehistoric 2. Forts, Roman and others 3. Medieval enclosures	3. Bastioned forts 4. Fusiliers' forts (19th century) 5. Arms posts/trenches (20th century) 6. Antitank walls 7. Anti-aircraft
		1. Permanent fortification	2. Terrestrial in field	1. Towers 2. Castles	
			3. Coastal (sea defence)		
			4. Fields of manoeuvre	*same*	*same* *same*
	1. Fortification (predominant) (of operative/tactical force)		1. Banks (in field)		
		2. Campaign and landscape fortification			1. Bastioned forts 2. Arms posts (20th century) 3. Trenches and antitank dugouts
			2. Banks (on coast)		*same*
3. Constructions (of an ensemble or standalone)			1. Permanent accommodation 2. Teaching 3. Hospitals 4. Religious services		1. Barracks 2. Academies 3. Hospitals 1. Military churches
		1. Personnel	1. Army Arsenals		
	2. Logistical (predominant) (for personnel, material and transport support)				1. General warehouses 2. Powder magazines 3. Armoury workshops (repairs)
			2. Ports/Navy Arsenals		1. Port (docks/wharves) 2. Shipyards 3. Warehouses 4. Workshops 5. Cowling docks
		2. Material and transport			
			3. Aerodromes		1. Landing strips 2. Warehouses 3. Workshops 4. Hangars
			4. Roads		1. Military tracks/roads 2. Ports
			5. Military factories		
	3. Command and control (general)		1. in Sites/Bases 2. in Field		1. Weapons and equipment factories
			1. Commemorative		1. General Headquarters 1. Command bunker and constructions
	4. Commemorative and others				
4. Parts (of a construction)			2. Other constructions	1. Battlefields (and their monuments)	2. Battlefields (and their monuments)