

2021

O1 INTELLECTUAL OUTPUT  
Output type: Studies / analysis –  
Best practice guidelines / report

# REVIEW



## BEST PRACTICES

In Educating Sustainability  
and Heritage

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**Enhancing of Heritage Awareness and  
Sustainability of Built Environment in  
Architectural and Urban Design Higher Education**



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## REVIEW: Best Practices In Educating Sustainability and Heritage

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**CREHAR**  
UNESCO Chair

SPAIN

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\* Information, text, images, drawings

and plans provided by

AF6 ARQUITECTURA

project

04

# Antigua fábrica de Cerámica / Centro de la Cerámica de Triana



## Rehabilitation of the Antigua fábrica de Cerámica (Former Pottery complex Santa Ana) as the Centro de la Cerámica de Triana (Pottery center of Triana)

### IDENTIFICATION



#### Information about the location

✗ Historic centre

#### Address

✗ Antillano Campos 2, 4 y 6 y C/ San Jorge 31. Sevilla.  
Actual C/ Callao, 16

#### Country / Region

✗ España / Sevilla

#### Coordinates

(GIS: ETRS89 / Google Maps: WGS84)

✗ -6.004630, 37.385586  
37°23'08"N, 6°00'17"N

#### City size

691.395 hab. (2020)

#### Website

✗ <https://www.af6.es/centro-ceramica-triana/>  
<https://www.jesusgranada.com/museo-ceramica-triana-sevilla-af6-arquitectos>  
<https://www.visitasevilla.es/mas-lugares-de-interes/centro-ceramica-triana>

#### Accessibility

✗ Public

#### Public visits

✗ Yes

#### Category

✗ Architectural project  
Reuse (Adaptive)  
Restoration / Reconstruction

#### Deliberative and participatory planning

✗ Yes, First prize in the restricted proposal competition 2009

#### Current use

✗ Centro de la Cerámica de Triana: Museum / Cultural building

#### Year (period) of the project renovation / restoration

✗ 2009/2010: Project and Public Competition  
2012/2014: Execution

#### Area of the building (m<sup>2</sup>)

✗ Plot area: 1510 m<sup>2</sup>  
Floor area: 2241 m<sup>2</sup>

#### Current owner

✗ Public: Consorcio Turismo de Sevilla



Figure 1. Location map near to Triana Bridge.

Author: Elaborated on aerial image by AF6

ARQUITECTURA

Source: AF6 ARQUITECTURA

### Architects

- ✗ AF6 ARQUITECTURA  
Miguel Hernández Valencia  
Esther López Martín  
Juliane Potter  
Francisco José Domínguez Saborido  
Ángel González Aguilar

### Other designers / engineers

- ✗ Collaborators in the competition:  
Ana Blanco Campe, Angélica Cortés Sanguino, Rubén Ingelmo Crespo
- ✗ Collaborators in the project:  
Angélica Cortés Sanguino, Elías Pérez Lema
- ✗ Consultants: DiMarq, S.L.  
Instalaciones.
- ✗ Production Ceramic pieces façade:  
METIS Conservación y Restauración S.L

### Other agents

- ✗ Direction of execution: Rafael Esteve González and Reyes López Martín (Quantity Surveyors)

### Developer

- ✗ Consorcio Turismo de Sevilla

### Building contractor

- ✗ UTE CONDISA ALEA GLOBAL  
Museum installation: Espai Visual.

### Cost of the project / execution time

- ✗ Budget for the material execution of the works: 3.065.000,65 €
- ✗ Budget for the material execution of the museography: 367.794,27€

### Previous studies (Ex. Archaeological, historical, structural, materials, etc.)

- ✗ Miguel Ángel García García (Archaeologist)  
Restoration of furnaces: Dédalo Bienes Culturales S.L.U.  
Others collaborators:  
Paula Felizón (Anthropologist)  
Antonio Libroero (Art historian)  
Alfonso Pleguezuelo (Professor.

Department of Sculpture and History of Plastic Arts, USE, who drew up the preliminary museological plan and selected the ceramic pieces for the exhibition).

## HISTORY OF THE BUILDING/SITE

////////////////////////////////////

### Original use

- ✗ House
- ✗ Industrial
- ✗ Commercial

### HISTORIC USES

Pottery complex, dwellings, shops.

## KEY FEATURES

////////////////////////////////////

### Remarkable attributes / Singularities / Specific Values

The heterogenous exterior image of the complex tells a story linked to the culture of Triana (pottery industry, commerce, housing). There are two interconnected plots where there are three semi-detached buildings with different façades facing the street.

### Scope of application / necessity of the project:

The project rehabilitates an ancient pottery complex as a center for exhibitions of Triana, a museographic space, which includes the touristic itineraries of Triana, commercial and productive areas for Santa Ana Pottery Factory.



## CONSTRUCTION PERIOD

Active pottery from the Middle Ages to the end of the 20th century.

## SUMMARY OF MAJOR FUNCTIONAL AND STRUCTURAL CHANGES / YEAR OF INTERVENTION

Triana is a historic neighbourhood characterized by a small domestic scale layout. It is an urban complex that intermingles corrales de vecinos (historic collective housing), craft workshops, traditional housing and modern residential growth from the mid-20th century. In Triana there is a coexistence of traditional craft and everyday activities (pottery, flamenco...) strongly identified with the place and clearly reflected in the street, full of activity and bustle. Triana is a place where you can discover the pleasure of the everyday.

## ARCHITECTS / AGENTS

Unknown

## PHYSICAL CONDITION BEFORE RESTORATION / RENOVATION

The fact that the former Cerámicas Santa Ana factory remained active until the end of the 20th century has kept the historical elements of the Pottery Ensemble mostly complete, and their uses located in their original place: seven kilns for firing ceramics, water wells, mills and pigment deposits, workshops, and warehouses. During the archaeological excavations carried out, the remains of a further eighth kilns were found, the oldest of which was found to have been used until the end of the 16th century, and their activity can be dated back to no later than the 15th century.

## STATUS OF PROTECTION

Catalogued in the Special Plan for the Protection of Sector 14 "Triana" of the Historical Complex of Seville of 1999. The



Figure 2. State prior to the intervention

Author: AF6 ARQUITECTURA.

Source: AF6 ARQUITECTURA.



Figure 3. State prior to the intervention

Author: AF6 ARQUITECTURA.

Source: AF6 ARQUITECTURA.



Figure 4. State prior to the intervention

Author: AF6 ARQUITECTURA.

Source: AF6 ARQUITECTURA.

Plan identifies the Pottery Assemblies of Triana as “buildings of typological interest.” Therefore the typological aspects should be the object of specific protection. It defines the “Santa Ana Pottery Complex” as one of the three major pottery complexes in Triana, together with Cerámicas Montalván and Cerámicas Santa Isabel. The Special Plan protects the façades, ceramic decorations, first bay, types of houses that can be protected, and all the elements related to the pottery industry, especially the kilns if they are historical. The Special Plan also gives a precise definition of Pottery Ensembles: “These are groups of buildings or houses characterised by being associated with traditional pottery activity from the 18th century and even earlier. They are based on the use of the blocks' interior for the kilns and are gradually filled with buildings from different periods, either for housing the craftsmen themselves, warehouses, or exhibition and sales points”. In addition, the Special Plan establishes archaeological precautions for the whole complex, which imply that the archaeological analysis of the emerging structures must be carried out in coordination with the works. The IAPH drew up a technical report on the valuation and appraisal of ceramic pieces just before the intervention.

### GENERAL DESCRIPTION OF THE BUILDING BEFORE ITS RENOVATION / RESTORATION

The old factory remained in use until the end of the 20th century. This situation has allowed the elements that make it up to be found mostly complete and located in their original context: seven ceramic firing kilns, water wells, mills and pigment deposits, workshops and storerooms. During the archaeological excavations carried out, the remains of another eight kilns were found, the oldest of which was used until the end of the 16th century. Two of them have been integrated into the project. The old factory cannot be seen from the street, and it is hidden behind the buildings that make up its urban image.

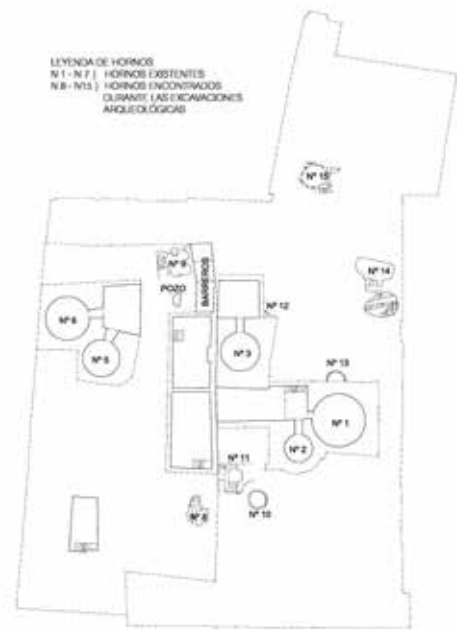


Figure 5. Previous state and archaeological excavations  
 Author: AF6 ARQUITECTURA

## PROJECT DESCRIPTION

### DESIGN PROJECT IDEA FOR THE RENOVATION / RESTORATION

The heterogeneous exterior image of the complex tells a story linked to the culture of Triana (pottery industry, commerce, housing). There are two interconnected plots with three semi-detached buildings with different façades facing the street.

The first serves as the complex entrance and is clad with unique advertising tiles from Cerámica Santa Ana, forming the corner facing the Plaza del Altozano from where the Triana Bridge starts. The second building, which is lower in height, has a more austere, factory-like appearance. The third building was a three-storey block of flats with independent access from the street.

### DESCRIPTION OF THE CHANGES AND ADDITIONS

The complex is the result of a historical process in which the colonisation of the

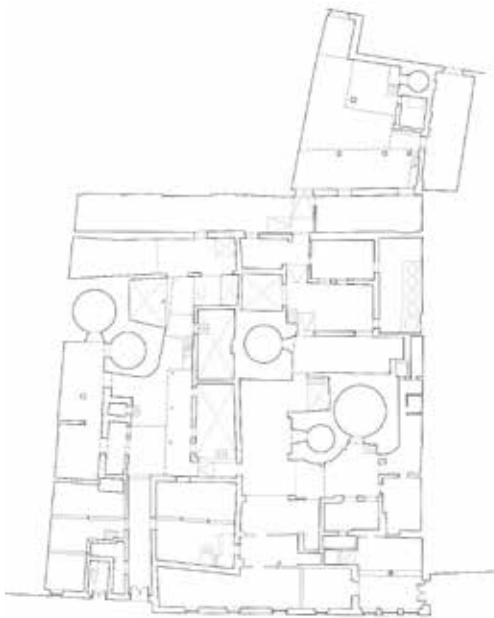


Figure 6. Ground floor before the reconstruction.  
 Author: AF6 ARQUITECTURA

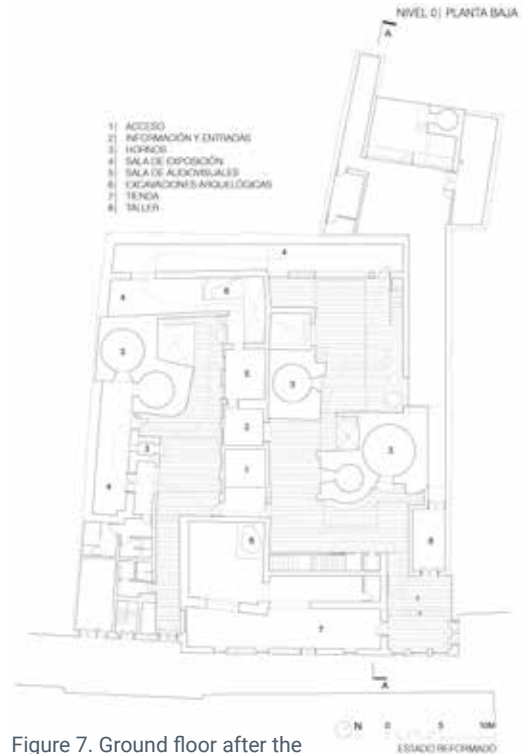


Figure 7. Ground floor after the reconstruction.  
 Author: AF6 ARQUITECTURA

interior space is based on resolving the needs that have arisen: manufacturing, extending, housing, storing, modernising. The project is conceived as another process, from a contemporary point of view, which highlights this coexistence.

The Triana Ceramics Centre intertwines with the complex fabric of the Triana suburb, generating an inner urban landscape of great spatial richness. The new constructions adapt their height and shape to that of the existing buildings in the complex. The project is not intended to be a visual reference point from the outside that alters the profile of Triana. There is no façade. The complex will be like a gift, which is discovered when we enter it.

The building is organised on the ground floor as a continuous route, like a walk between the kilns of the pottery complex. The pottery production process is narrated using original elements from this pottery kiln inserted in their original context. A labyrinthine route is proposed between the pottery kilns and the old spaces of the factory that tell the visitor how pottery was produced in Triana. We work through an archaeological methodology without erasing temporary traces of the small



Figure 8. Image of the courtyard.  
 Author: © Jesús Granada, 2013.  
 Source: AF6 ARQUITECTURA.



Figure 9. Interior, exhibition space: musealised tiles  
 Author: © Jesús Granada, 2013.  
 Source: AF6 ARQUITECTURA.

memory of the spaces (smoke, disorder, chance, bricks, wood, ashes) that form part of the heritage.

## BUILDING MATERIALS

The intervention strategy conserves and recovers original materials, making use of new ones that are always compatible with the existing ones.

The enclosure of the façades of the first floor reinforces the concept of the process of accumulation of the project. A galvanised steel substructure in the form of a large shelf serves as a support for the apparently disorderly stacking of hollow ceramic pieces of four different sizes. This solution allows for solar protection depending on the orientation and the different views of the pottery ensemble.

## PROJECT IN RELATION TO THE SUSTAINABILITY

Social aspect:

The idea of sustainability is part of the criterion of minimal intervention on the existing elements (ovens, pigment deposits, etc.), preserved in their original position, which can be visited from outside spaces (courtyards).

Economic aspect:

The project preserves elements that were not included in the catalogue of the Special Plan, such as the central brick building that separates the two plots. This approach responds to criteria of conservation of the character of the "pottery landscape" - the title of the project entry for the competition. At the same time introduces the idea of minimum energy consumed during the construction process. The spaces and the constructive elements that constitute them are reused as far as possible.

Environmental aspect:

The artificially conditioned interior spaces are only those that are strictly necessary, and a large part of the visit takes place through intermediate spaces between the exterior and interior, crossing three courtyards, in sections that are sometimes covered from the rain and the sun. This minimisation of the spaces to be conditioned implies a reduction in the energy demand of the whole.



Figure 10. Organisation of the different volumes that make up the ensemble

Author: © Jesús Granada, 2013.

Source: AF6 ARQUITECTURA.

## SPECIAL METHODS OR TECHNIQUES USED IN THE PROJECT WHICH REFLECT THE SUSTAINABLE DESIGN

The intervention complies with all energy efficiency standards for its ventilation and air conditioning installations. The space between the heterogeneous ground floor roof and the first floor is used to locate the air conditioning systems and ducts, attached to the party walls, thus avoiding the appearance of machines on the roof.

From the social point of view, a network of informants linked to the old factory was created, which gave rise to the document we call "life stories", in which these people are interviewed and which forms part of the exhibition on the ground floor dedicated to the factory.

The Triana neighbourhood actively participated by contributing documents that were used to put together an exhibition called "Aquí Triana" (Here Triana).

## DIGITAL DATA EMPLOYED FOR THE DOCUMENTATION (3D SCANNING, PHOTOGRAMMETRY, ETC.)

The development of the interior enclosure towards the courtyards, with the ceramic lattice made up of extruded hollow pieces, is understood as an innovative technological resource. Specifically, no digital resources were used for its design, but it is particularly interesting to note the use of models at different scales, including a 1:1 scale model of the lattice.



## TOOLS/TECHNOLOGIES USED FOR THE IMPLEMENTATION OF THE NEW USE

They were not used in the development of the intervention project, but were used as support material for the development of the museographic project.

## DISSEMINATION / PROMOTION ACTIVITIES (WORKSHOPS, CONGRESS, PUBLICATIONS, PRIZES)

### Prizes:

- > Concurso de ideas con jurado, 1º Premio. 2009
- > Obra del Año 2015 en Plataforma Arquitectura. Finalista.
- > Premios THE PLAN AWARD 2015. Finalista en la categoría Old & New. Italia 2015
- II Premios de Arquitectura Colegio Oficial de Arquitectos de Sevilla (2011-2015). Finalista en la categoría de Rehabilitación de Promoción Pública

### Papers:

- > Hernández-Valencia, Miguel; López Martín, Esther; Pötter, Juliane; Domínguez Saborido, Francisco José; and González Aguilar, Ángel (2013). "Triana Ceramic Museum". C3 Magazine, 346, pp. 132-143.
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- > Hernández-Valencia, Miguel, and López Martín, Esther (2014). "Centro Cerámica Triana, intervención en un conjunto alfarero". PH: Boletín del Instituto Andaluz del Patrimonio Histórico 22 (85), pp. 100–123. <https://dialnet.unirioja.es/servlet/articulo?codigo=5207986&orden=0&info=link>
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- > Hernández-Valencia, Miguel; López Martín, Esther; Pötter, Juliane; Domínguez Saborido, Francisco José; and González Aguilar, Ángel (2011). "Centro de la Cerámica de Triana". In: 37o23N 5o59W: Sevilla Contemporánea, Arquitectura 2000-2010, pp. 93–96. Sevilla: Accesit; Lugadero; PiPo.
- > Ruiz Fernández, Rogelio, ed. (2020). RutARQ de la Plata Nuevos conquistadores del espacio. Madrid: Conarquitectura ediciones.

### Press:

- > Diario El País (30/05/2013) by Anatxu Zabala-beascoa.

- > Diario ABC (06/07/2013) by Fredy Massad.
- > La Vanguardia (07/05/2014) by Alicia Guerrero Yeste.

#### Expositions:

- > "De obra. Cerámica aplicada a la arquitectura". Museu del Disseny de Barcelona, 15/09/2016 - 29/01/2017.

#### Conferences:

- > Estudio AF6. Taller de Arquitectura en proceso. Escuela Técnica Superior de Arquitectura de Sevilla. 16/12/2009
- > Arquitecturas en construcción. Colegio Mayor Universitario Hernando Colón. 16/04/2012
- > AF6 Arquitectura. Colegio Oficial de Arquitectos de Huelva. 17/03/2014
- > AF6 Arquitectura: en construcción. Escuela Técnica Superior de Arquitectura de Sevilla. 07/01/2014
- > El Centro Cerámica Triana como espacio cultural y turístico urbano. Universidad Internacional Menéndez Pelayo. Sevilla, 31/03/2016
- > Cerámica sobre Cerámica. II Ciclo TRANS-HUMANCIAS. Universidad de Sevilla. Grupo de Investigación HUM 965. 16/07/2016
- > Cerámica + Arquitectura. Paisaje Alfar. LXXXVI Exposición de alfarería y cerámica de La Rambla. Ayuntamiento de La Rambla. Diputación de Córdoba. 03/08/2016
- > Acciones. Escuela de Arte de Almería. 08/02/2016
- > Sobre Cerámica: procesando fragmentos. Escuela Técnica Superior de Arquitectura de Granada. 15/01/2018
- > Jornadas Patrimonio Industrial. Los retos del siglo XXI. Diputación de Córdoba. 27/03/2019
- > Ceramics, Handcraft and Technology. VIII Congress on Ceramics and Architecture. Escuela Técnica Superior de Arquitectura. Cátedra Cerámica. Madrid 26/02/2019.
- > La recuperación de espacios industriales de la cerámica para la sociedad de hoy. Seminario: Los paisajes de la cerámica. Instituto del Patrimonio Cultural de España. Madrid 19/11/2019
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## ACADEMIC WORKS / STUDENTS RELATED PROJECTS / PUBLICATIONS

✕ N/A

## OTHER SIMILAR PROJECTS AS A REFERENCE

Restoration of the old Pottery Complex of Cerámicas Montalván for Restaurant and Hotel (2013-2018) by AF6 Arquitectura.

## REFERENCE TO WORLDWIDE EXAMPLES



Figure 11. Rehabilitation of the Antigua fábrica de Montalván, Triana, Sevilla (Former Pottery complex Montalván) as Triana Montalván Hotel and Restaurant. Catalogation process of tiles

Author: AF6 ARQUITECTURA  
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