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Fernando Vegas, Camilla Mileto

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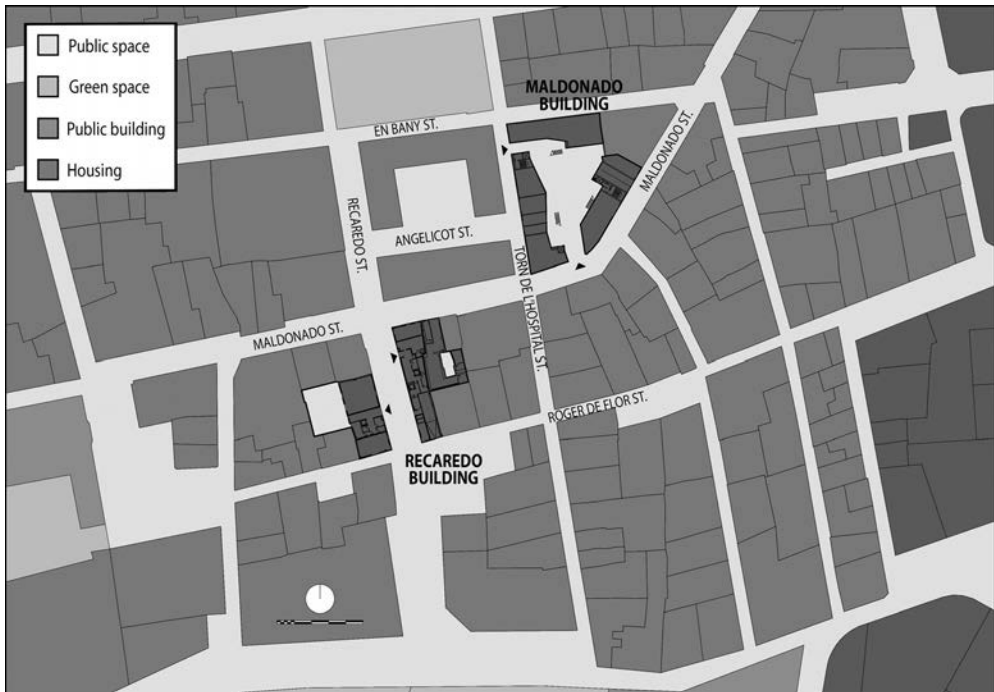
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CONTEMPORARY ARCHITECTURE IN DIALOGUE WITH THE HISTORIC CITY

FERNANDO VEGAS AND CAMILLA MILETO

Universitat Politècnica of València (Spain)

Figure 1. Location of Maldonado and Recaredo buildings in Valencia, the first inspired by the old palatial buildings and the second by the former workers' buildings of the city. (Image by Fernando Vegas and Camilla Mileto, 2017)

The disappearance of an historic building in the consolidated built environment of an historic center leaves a wound calling for reflection. The delicate operation needed to stitch up this lacuna could be likened to that of art restoration or even be classified as an “urban restoration.” This essay analyzes the act of reintegration in different branches of the arts including painting, literature, and music and draws conclusions on the need for detailed study of the context of the work to be completed. New design, in this instance, should be carried out in a contemporary manner but in dialogue with its context regardless of the physical and functional autonomy of the building. This essay describes three possible design strategies for architectural reintegration: conceptual, typological, and formal reprocessing. Compositional parameters such as color, geometry, form, volume, texture, materiality, lighting, etc. become tools in an act of allographic completion in which contemporary design professionals intervene within the context of anonymous traditional master builders. Finally, these reflections are illustrated with two case studies, both of which are located in the district of Valencia: the Maldonado building, with a plot, appearance, and setting of palatial buildings, and the nearby Recaredo building, with a floor plan, configuration, and context more suited to that of workers’ dwellings.

The value of historic centers does not generally lie in unique buildings such as churches, markets, palaces, etc., but rather in the anonymous ensembles of housing, dwellings, and normal buildings that surround them. Although historic cities such as Verona or Ferrara in Italy; Bamberg or Tübingen in Germany; Salamanca or Segovia in Spain, to mention but a few, undoubtedly have extraordinary monuments, it is not the monuments that constitute the main appeal but rather it is the continuity, diversity, and conservation of the ordinary residential buildings that make up these historic centers. The disappearance and replacement of some buildings, for whatever reason (natural or human catastrophe, urban speculation), are akin to the pixelating out of elements from the historic ensemble. On its own, the loss of a single pixel does not seem too serious. The elimination of several buildings from the city’s urban fabric, however, becomes a more serious issue that can hinder a coherent interpretation of an historic center. This is not unlike the negative impact too many lacunae have on the legibility of an historic fresco, where the profusion of voids hinders observation and interpretation.¹ In the Second World War, the traumatic mass destruction of cities such as Warsaw, Poland, or Hildesheim, Germany, led to the subsequent reconstruction of monuments and historic centers as repositories of the memory and identity of their inhabitants—the ultimate evidence of the importance of this built context.² For this reason, new architectural design following the loss of original buildings in historic contexts is a delicate operation not unlike the reintegration of lacunae within a fresco.

Reintegration in the Artwork

The aim of reintegrating a lacuna in a pictorial restoration is not to make it stand out in the context of the picture but to provide a service by restoring damaged artwork. This pictorial reintegration can be carried out using different methods including chromatic selection, *rigattino*, *tratteggio*, pointillism, *sottotono*, *abassamento ottico*, etc. All of these are techniques based in some way on the Gestalt laws of perception. The smaller the space to be reintegrated into the painting, the more efficient the visual play. In pictorial restoration there is no threat that the restoration may dominate the composition. In urban restoration, however, the physical or functional autonomy of the building or the architect's occasional zeal for recognition can result in new design elements creating a visual conflict, as they deprive the historic city of its leading role. The larger the urban lacuna to be reintegrated, the greater the likelihood of this distortion.

The design of a completely autonomous architecture that disregards its context should be critically considered, even if it is an extraordinarily beautiful object, especially given the history of modern architecture in historic centers during the twentieth century. Excessive discontinuity in historic centers can jeopardize the whole, causing far greater harm than the new buildings themselves. The physical, natural, historical, and human constraints of the setting sharpen wits and provide a wealth of nuances to the architectural project, as well as facilitating subsequent interactions with the built environment.

The mimetic reproduction of the façade of the pre-existing building is an option to be employed only exceptionally in this so-called urban restoration, in the same way that imitation brushwork is rarely resorted to infilling the lacunae of a painting, as it may distort the author's original work. Mimetic reproductions of façades fill gaps in the urban setting and renounce contemporary design from the very start, thereby forsaking coherence with the spirit of the times. At the same time, coherence with traditional material culture is attained solely by retaining the image of the past rather than all the possible historic layers of its built substance.

In our view, in cases in which the building has already been destroyed, the best approach is to reintegrate the urban void or lacuna generated by its absence in order to stitch the historic layout of the city back together. This urban reintegration requires a difficult balance between the conservation of the urban whole and the characteristic innovation of contemporary construction, between healing a wound in the urban layout and interjecting a new element.

As referenced earlier in this article, a wide range of techniques are available for reintegration. At various levels, these address conceptual, typological, and morphological aspects of the existing context. Projects that employ one or more of these strategies offer greater assurances for harmonious integration within the urban layout. "Conceptual reprocessing" takes into account the ways in which past and present habits of daily life are or can be compatible. "Typological reprocessing" reinterprets historic groupings of buildings and the distribution of traditional dwellings as they are included or considered in the context of redevelopment or revitalization proposals. "Formal reprocessing" addresses the ways in which the architectural language of existing structures can be abstractly interpreted and

employed in designing new interventions.³ Color, geometry, shape, volume, texture, material, and lighting are all elements of this architectural reprocessing that contribute to the composition and expressiveness of a building.

Thus, a new building in an historic context should be integrated into a pre-existing narrative that continues to run its course in a way that mirrors the fugitive protagonist who becomes part of a projected augmented reality in Adolfo Bioy Casares's futuristic novel, *The Invention of Morel*, published in 1940.⁴ The fugitive seeks to become just another character, interacting with the others and incorporating his participation into the lines of already-past action in such a way that it appears that he and Faustine, one of the characters of this projection, are in love. The same is true of contemporary buildings in the built context that are forced to adapt their presence in the setting to the lines of a pre-existing script, to the point of also appearing irrevocably intertwined with their built contexts.

The designer must understand the built environment in order to work within the constraints of the context and allow these buildings to become part of an existing script. This is mimicked in a series of three interventions that were employed to complete the Tenth Symphony left unfinished at the death of composer Franz P. Schubert (1797–1828).⁵ The original document, twelve handwritten pages of two staves, was discovered in Vienna in 1978 and has since been completed differently on three different occasions. The first intervention (1983) by English musicologist Brian Newbould (1936–) was conservative and respectful. Shortly thereafter, a second attempt at completion was carried out by Belgian director Pierre Bartholomée (1937–), who, convinced that Newbould's intervention had been too cautious and mimetic, reharmonized parts of Newbould's sheet music with the more contrapuntal approach characteristic of Schubert's late interest in this technique.

A third intervention, "Rendering for Orchestra" (1989–90), was produced by Italian composer Luciano Berio (1925–2003), who rejected the bureaucratic philological operations that aimed to complete the Tenth Symphony as Schubert himself would have. This he compared to restorations of ancient frescos that at times have caused irreparable damage. Berio completed the symphony following modern restoration criteria that attempt to revive the original colors without masking the patina or deterioration caused by time, while intentionally leaving patches of the composition empty. This musical "cement" or connecting fabric filling in the spaces between fragments is heralded by the always distant *pianissimo* sound of the celesta that is constantly interlinked with reminiscences of Schubert's later work. These reminiscences intersect with polyphonic textures based on fragments of his drafts and connect to the pre-existing musical context. Berio felt that the authenticity of the original fragments was more important than completion in the style of Newbould and Bartholomée. Therefore, he chose to reintegrate the unfinished symphony with a musical *rigattino* that both separates and unites the fragments⁶ so that they are perceived as a whole.⁷

There are similarities between the allographic completion of a piece of music such as Schubert's unfinished Tenth Symphony and the infilling of architectural voids in the historical built environment. Berio's decision to leave Schubert's symphony unfinished is

reminiscent of the places of indetermination studied by Roman Ingarden in literature. Ingarden asserts that the reader's imagination becomes an active factor in perceiving the totality of the work. Hence, the phenomenon of completion, which can be developed in a person at a primary (sensory) level or a secondary (mental) level, is confirmed at both levels. This skill should be imitated when inserting contemporary architecture into an historic context.⁸

The Reintegration of Two Urban Voids in the Historic Center of Valencia

We present reflections on the completion of urban voids in a historic center in two examples we designed and executed in the city of Valencia, Spain (fig. 1). The projects addressed two different plots in Velluters, one of the most run-down neighborhoods in the city. The aim of both projects was to restore coherence to the fractured urban layout caused by the previous demolition of historic buildings. To do this, it was necessary to complete the urban lacuna with a *rigattino*, which did not necessarily entail the mimetic reconstruction of the missing buildings but instead restored continuity to the fragmented city while showing the utmost respect for its context. The two new buildings are part of a city-wide initiative of Valencia Town Council through AUMSA (Actuaciones Urbanas Municipales S.A.), centered in the Valencian neighborhood of Velluters. The initiative includes the expansion and new urbanization of some streets, the creation of new gardens and public spaces, the construction of new buildings, and the restoration of existing buildings.⁹

Maldonado Building

This plot occupies the greater part of a triangular-shaped neighborhood block, with a single imposing building dating to the 1960s at one of the angles and an architectural language and composition that are somewhat disassociated from its context. The plot was the site of the medieval palace belonging to the Marquis of Cáceres and of a collection of other minor residential buildings. The palace was demolished in 1930 and replaced with an industrial warehouse, which was until recently used as a cinema. The design for the new building proposed a reinterpretation of the Gothic palaces of the ancient kingdom of Aragon, to which Valencia and other cities including Barcelona, Palma de Mallorca (Spain), Perpignan (France), Naples, Palermo, and Sassari (Italy) belonged. This type of palace, examples of which can still be found in Valencia and these other cities, characteristically look inward, with solid sober exterior façades. The inner courtyard supplied the central axis point of these buildings and was often surrounded by a portico and open staircase both visible from and accessible to each floor. The courtyard was the center of life and activity of the building.

As this site is a large void in the historic center, it was necessary to consider how contemporary architectural language and composition would relate to the surrounding built environment in the interest of preserving the context. To do so, we studied and drew a dozen façades of medieval palaces still preserved in the city and examined their configuration, dimensions, and characteristic wall-to-opening ratios (fig. 2). This analysis revealed that the windows of the palaces were not small but that the dominant ratio of

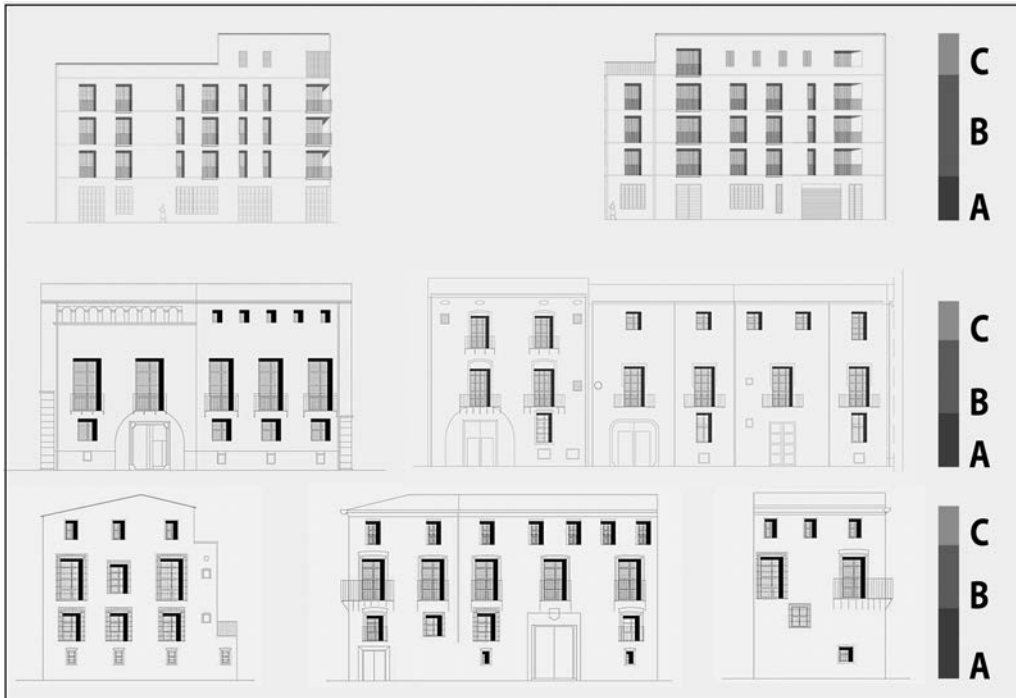


Figure 2. Examples of the façades of the Exarchs Palace (second row) and the Tamarit Palace (third row) surveyed and studied in order to design the façades of Maldonado building (first row). Tripartite configuration (A, B, C), dimensions, and characteristic wall-to-opening ratio (approximately 70:30) were examined for the design of the new building to match the perception of the scale of the building in the context. (Image by Fernando Vegas and Camilla Mileto, 2017)

blind façade wall altered the perception of building scales. Equally, the thick walls that were implied by the window jambs were key in shaping the perception of the building, while the apparent irregularity in the façade windows of these palatial buildings was also significant. These windows were strictly functional and responded to the internal needs of individual floors, rather than to any formal compositional criteria. In addition to avoiding regularly spaced vertical jambs throughout the height of the building, this layout was undoubtedly designed so as not to weaken the walls, which were generally brick-faced rammed earth, with vertical slits breaking up the bonding of the façade wall. The sole consideration when determining the placement of the openings was to create a focal point of the palace façade when viewed from different streets.

Current regulations in the city of Valencia presented numerous constraints, including the prohibition of designing overhanging balconies due to the narrowness of the surrounding streets, which are five meters wide on average. In the eighteenth and nineteenth centuries, however, overhanging balconies were crucial to facilitating the transition from introverted medieval palaces and residences to the extroverted fin de siècle city and had become an essential element in the life of the historic center, where there is an immediate relationship between balconies, streets, and pedestrians.¹⁰



Figure 3. Maldonado building. First-floor layout, which shows the contrast between the external shell of a ninety-centimeter-thick façade that allows the built-in furniture, balconies, and the broken and open internal façade to be created. (Image by Fernando Vegas and Camilla Mileto, 2017)

These and other factors called for the design of a thick-walled shell in which solid wall predominated over openings which were dictated solely by functionality. The designed independence of the windows belonging to the ground floor, the body of the first, second and third floors, and the crowning of the fourth floor was not affected even if these windows were also conceived to create compositional focus from the concurrent streets. The design also took into account the streets converging in the block to create vectors or routes of movement toward the building, and simultaneously expanding the space from the windows outward into the radiating streets. The design opened onto interior courtyards, which functioned as key elements—and not residual spaces—in the life of the neighborhood block. These interior courtyard spaces facilitated communication through their horizontal and vertical connections (fig. 3).

The design of the façades (fig. 2), where compact configuration reflected a desire to relate to and integrate within the historic center by means of composition, employed several main strategies. These were:

- to respect the traditional proportion of walls and openings and the tripartite configuration of openings according to horizontal bands of plinth, main body, and rooflines characteristic of old palaces

- to study the scale of the openings in relation to the façade as a whole. Openings were sometimes paired to avoid the creation of too many small windows.
- to contribute to the visual rhythm of the façade streetscape. To this end the singular massing of the building façade was vertically subdivided with the insertion of steel C profiles to create the impression of separate, individual structures.
- to achieve the total ninety-centimeter thickness of the walls by incorporating built-in wardrobes, shelving, and furniture into sixty-centimeter voids

The large glazed openings of the building, which on occasion reach eight to ten square meters of surface area, are discreetly incorporated into the façade. The resulting thickness of the jambs allows the overhanging balconies forbidden by building regulations to be set into the wall, thus minimizing apparent window size thanks to the joinery set back into the wall and the visual effect of the jamb.

Although we initially considered the idea of “falsifying” the appearance of these buildings undesirable, the strict regulation requiring the reconstruction of the historic façade of one of the already demolished buildings helped to treat the buildings as distinct entities (as opposed to a singular unified one). The reconstruction of this façade using original elements of the ironwork and joinery contributed to the success of the final product (fig. 4). Paradoxically, it was possible to reincorporate the formal balconies since, unlike in the rest of the building, this façade was reconstructed. In this case the “musical score” of the historic center required the mimetic reproduction of a fragment of the symphony.

These exterior façades with compact and austere designs are in stark contrast with the courtyard façades, which are fragmented, dynamic, open, fluid, and complemented by the vital presence of three staircases and vertical nuclei of communication. The dwellings were organized along the three sides of the triangular plot, and the courtyard was preserved as shared space, both for access and vertical communication, in a reference to similar buildings found in the historic center of the city. The staircase, which had once provided access only to the main floor of a single-family dwelling, now extends to reach all floors. With the addition of an elevator, the building is now universally accessible. The typological reprocessing of the medieval palace combined with technology and attention to functional needs in the construction of a new building inspired by tradition. The continuity and immediacy of the public space and housing units are ensured by a continuation of the granite pavement of adjoining streets into the building’s courtyard. This paving is broken up in the treads of the open staircase and also becomes part of the landings of the access stairways, extending as far as the very threshold of the housing units (fig. 5).

Most of the thirty-four housing units differ from each other, but they all share a similar configuration with a combined living-dining room directly linked to a semi-open kitchen, cross ventilation, and a compact bedroom layout. Housing units with interior courtyards and façades looking onto the street are a conceptual reprocessing of the traditional dwellings, which used cross ventilation to counter the local heat. The internal façades were individually designed to hold the joinery of the windows and built-in furniture of the walls. Both the joinery of the windows and the louvered shutters with moveable



Figure 4. Maldonado building. Detail of the new thick façade overlapping the reconstruction of the historic façade in order to show this contradiction. (Photo by Tato Herrero, 2010)

slats for solar protection can be folded back against the jambs, opening up completely to the exterior climate, which is normally mild for much of the year. The building has an underground parking lot with a large skylight that lets in natural light.

The crowning of the façade was resolved with a kind of inverted cornice consisting of a U-shaped stone channel under the coping of the parapets, a formal abstraction of the shade provided by a historic cornice. This creates a continuous shade over the whole façade and helps to settle the building visually, while functioning as a gutter that prevents the façade from being stained by the rain. The shade generated by this inverted cornice recreates the spirit and purpose of the old cornices in a clean and discreet reinterpretation.

Now that it is occupied, the building can be seen as successful. The courtyard has been not only a refuge from the unsafe surrounding streets affected by social decay but has also become central to the residents' everyday life, so much so that the neighbors



Figure 5. Maldonado building. Partial view of the courtyard with the inner façades opening out onto it, as the center of the life of the building. (Photo by Tato Herrero, 2010)

organize improvised “picnic” dinners for the community. The courtyard offers a changing and dynamic perspective from each floor, so that the neighbors are frequently seen coming down the stairs to enjoy the architectural landscape of their built surroundings.

Recaredo Building

This building is situated on two plots created from the widening of Recaredo Street, which separates them. The project included the design of two new buildings on these plots, Building A and Building B, a shared two-story underground parking lot, and the restoration of an adjoining historic building, Building C, with a façade onto Maldonado Street no. 33.¹¹ Building A was to be built on a plot twenty-two meters long and ten meters wide, with a spacious courtyard at the back providing east-west cross ventilation. Building B was to be constructed on a narrow plot approximately thirty-five meters long and seven meters wide with no possibility of lighting or ventilation at the rear. These large façades had the potential for considerable visual impact on the built surroundings. The volume of Building C, which is very deep with a narrow façade onto Maldonado Street and a courtyard at the back, as is frequent in traditional workers’ buildings in this historic layout, was to be restored. Building B was the result of the widening of Recaredo Street, which gave rise to a strange configuration with two long traditional residential buildings adjacent at the end but facing onto two different streets, Recaredo and Roger de Flor. The side façade that faces Recaredo Street was incredibly long and unusual in the historic center of Valencia,



Figure 6. Recaredo building. Second-floor layout. (Image by Fernando Vegas and Camilla Mileto, 2017)

with very poor orientation toward the west and no possibility of cross ventilation at the back (fig. 6).

A study of the Municipal Historic Archive and in situ documentation of Building C to be restored, including a survey, chronotypology of elements, stratigraphic study, C-14 dating, etc.,¹² were the basis for the design of Buildings A and B, which took their inspiration from the neighborhood's built context and the configuration of historic residential buildings in the city.¹³ Building C, with a nineteenth-century façade resulting from the realigning of Maldonado Street was actually that of a sixteenth-century construction with numerous modifications and additions from the eighteenth century onwards, while the back courtyard was progressively filled in and the initial height raised. These successive organic expansions in the back courtyard created a series of intriguing staggered terraces, highly characteristic of the internal courtyards of the city and, it could be argued, of Mediterranean dwellings in general.

In fact, we designed both Building A and Building B with spacious terraces dug out from the volume of the building. Terraces were introduced into each dwelling as a result of the conceptual reprocessing of the traditional use of flat roofs as extensions of dwellings. In addition, the poor westerly orientation of Building B leads to severe overheating in the local climate and makes ventilation at the rear impossible, thus prompting the creation of a sloping interior courtyard with staggered terraces similar to those in the courtyard of Building C. This interior staggered landscape of spaces dug out from the main

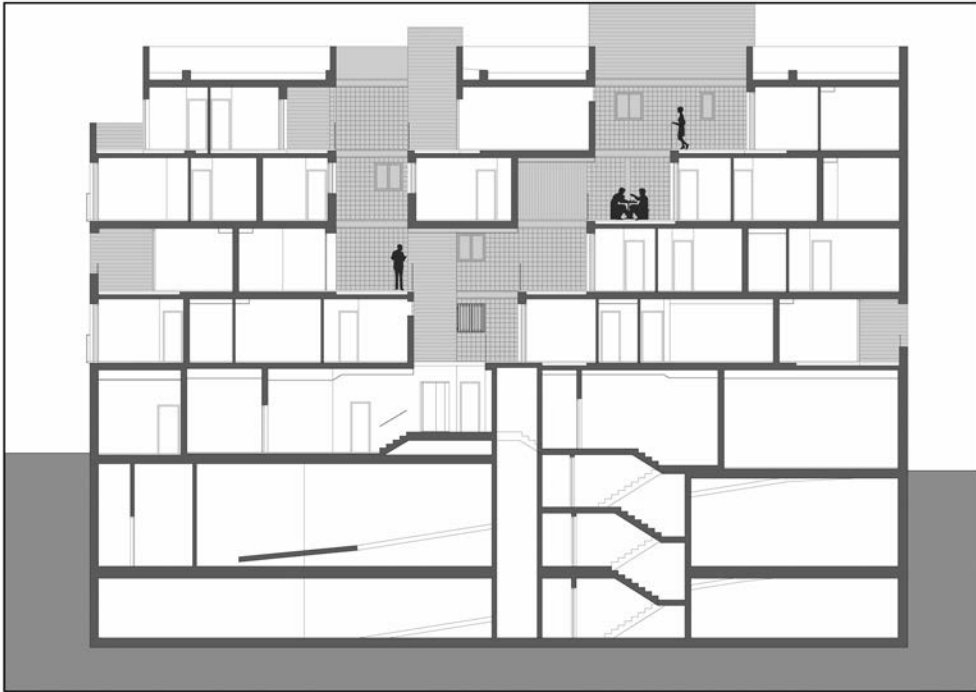


Figure 7. Recaredo building. Longitudinal section of building B showing the cut-out mass of interconnected staggered and vertical courtyards and terraces dug out from the volume of the building. (Image by Fernando Vegas and Camilla Mileto, 2017)

volume lets sun into the entire building for most of the year, and also permits natural ventilation.¹⁴ In fact, the slope of this courtyard and its staggered terraces was calculated using a sun-path chart to ensure it allowed in morning sunlight, bathing the terraces of each floor, and even reaching the ground floor lobby opposite the elevators. A trellis wood pergola coinciding with the ceiling level of the ground floor lets in the sunlight but acts as a visual filter between the public space at the entrance and the private space of residents' internal terraces. This sloping courtyard, not envisaged in the regulations and permitted solely as added ventilation and lighting to the official requirements provided through the windows of the main façade, supplies cross ventilation for most of the rooms, which have one window that faces the street and another along this courtyard, creating continuous airflow to combat the heat of the local climate. Equally, this sloping courtyard connects to a second vertical courtyard, creating longitudinal cross ventilation that contributes to continuous air renewal in the buildings. The design of this staggered and intercrossing landscape of courtyards on different levels also encourages social relationships and collaboration between neighbors (figs. 7 and 8).

Thus, the cross section of A and B, and especially the longitudinal cross section of Building B, look like a cut-out mass of courtyards, terraces, and gardens dug out from the volume of the building, like a large Gruyère cheese. These interconnected spaces reappeared in a conceptual reprocessing inside the building of traditional life in the historic



Figure 8. Recaredo building. View of the staggered inner courtyard creating terraces for each residential unit, which would not have been assumed from the exterior façade. (Photo by Tato Herrero, 2010)

center, when architecture favored the creation of peaceful spaces as havens in the street or interior courtyards where neighbours could interact. The forty-centimeter-thick façade built to accommodate the sliding louvered shutters veils these excavated terraces, providing only a few openings. This ensures that these dug-out terraces do not damage the historic context of the place and also provides a filter to control the intense light of the city of Valencia, where shaded terraces are not only the favorite spaces in dwellings but also the best climatization system. In fact, the design of the orientation, solar protection, and cross ventilation of residential buildings in the Valencian climate largely avoid the use of air conditioning or heating. In addition, shutters with moveable slats are used throughout and enable the entry of the strong Mediterranean light to be subtly regulated, in keeping with local tradition.¹⁵

The exceptionally long façades are a hindrance to their vertical interpretation. Workers' buildings were traditionally divided into long narrow plots used for buildings with



Figure 9. Recaredo building. View of buildings A (left) and B (right) onto Roger de Flor Street. Building B shows in perspective the result of the “crenellation” and the studied distribution of windows seeking to break up the horizontal reading. (Photo by Tato Herrero, 2010)

vertical compositions and barely two openings per story. For this reason, we have attempted to formally reformulate the linguistic and expressive structure of the narrow façades of these workers’ buildings. We designed a “crenellated” crowning and a careful distribution of windows, especially on the west-facing (Recaredo Street) façade of Building B, with openings included for interior terraces in an attempt to break up the horizontal reading by favoring a vertical interpretation of the windows, both from the front and in perspective (fig. 9). In this case, uncritically applying the graphic regulations of existing buildings to the regulations of new buildings in narrow sites would simply have resulted in a completely homogeneous façade, with anodyne prison-like windows that were completely out of line with the scale and urban context. Pre-existing Building C has its own façade and added historic cornice. The crowning of Buildings A and B is resolved with a negative U-shaped cornice, similar to that described in the previous case.

Most of the residential units designed were duplexes, a typological reprocessing of the traditional two-story homes in the historic center, with a workshop and living space on the ground floor and bedrooms on the first floor. We staggered the lower and upper



Figure 10. Recaredo building. Light spreading inside building B thanks to the presence of all the inner courtyards. (Photo by Tato Herrero, 2010)

floors to favor the creation of terraces and the final composition of the building. This design decision, as well as the existing sloping courtyard and the constraints of a changing façade that had to respect its surroundings, entailed changes in distribution for all stories, especially that of Building B. This continuous floor-by-floor change prompted a detailed and painstaking study for the optimization of the vertical installations, which has also been applied to the execution of the building work (fig. 10).

Twenty-three subsidized housing units were generated in total, twenty of which are new (including Buildings A and B), and three are restored housing units (including Building C). They all have a maximum usable surface area of ninety square meters, as required by Spanish regulations for this sort of building, and include terraces of over twenty square meters that are in keeping with the architectural tradition of Valencia's historic center, where residential units were often assigned terraces at the back of the courtyard or on the

roof. The search for an immediate relationship between interior and exterior, characteristic of the architecture of the past and of the local lifestyle, led us to include rain drainage planes under filtering paving of the terraces, smoothly continuing the levels of indoor flooring and creating different levels in the structural floors, which have been resolved without affecting the residential units. In Building B we have also used these different levels to accommodate the large beams that cover a single portal frame seven meters long, given that the construction of a double structure portal frame would have dotted the distribution of the housing units with useless intermediate pillars.¹⁶

In addition, we built a two-story underground parking lot with forty-two spaces for use by both building and neighborhood residents. This parking lot also benefits from sunlight through a south-facing linear skylight in the back courtyard of Building A. The shallow phreatic level of the coastal city of Valencia was a challenge when excavating below water level in the plot. The extension of the parking lot below Recaredo Street, connecting the underground stories below Buildings A and B, required the construction of a high-resistance floor structure able to withstand the dynamic load of rolling traffic. Finally, some of the spaces on the ground floor were leased to local associations to encourage interaction between neighbors, as human relationships are still very much a feature of historic centers, in contrast with the colder and more distant relationships found in the newly built housing complexes.

Conclusion

In designing these two buildings, we have searched for and experimented with a difficult balance of integration halfway between respect for the existing environment and each architect's own creativity, making each design individual. Using an analysis of place and context, contemporary buildings can establish a dialogue with the built environment, following an approach similar to that of the reintegration of lacunae in the field of restoration. Contemporary buildings designed in this way can aspire to merge with the consciousness and the very soul of the historic context.

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