ESTOA **27** / pp. 11 - 32 / DOI: 10.18537/est.v014.n027.a01

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HERITAGE CONSERVATION

Research Article
2025 January - June

Traslatio: study and dissemination of maritime heritage Traslatio: study and dissemination of maritime heritage Traslatio: estudio y divulgación del patrimonio marítimo

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ABSTRACT The *Traslatio* project develops research on the southern estuary of Muros-Noia and the northern estuary of Arousa in Galicia, Spain. The aim is to enhance the maritime architectural heritage of both estuaries through the systematic study of buildings associated with small-scale traditional maritime industries, such as salting factories, canneries, traditional shipyards, shellfish farms, whaling factories and ancillary buildings. Following the inventory of the constructions, participatory and dissemination activities are developed with the objective of disseminating knowledge to visitors and pilgrims who travel the sea routes to Santiago de Compostela, engaging with local population and fostering intergenerational dialogue and the transmission of this heritage that represents the identity of the Galician coast.

RESUMEN El proyecto *Traslatio* desarrolla una investigación en el margen sur de la ría de Muros-Noia y en el borde norte de la ría de Arousa, en Galicia (España). El objetivo es la puesta en valor del patrimonio marítimo inmueble existente en ambas rías, a través del estudio sistemático de las edificaciones asociadas a las pequeñas industrias de los oficios tradicionales del mar como son las fábricas de salazón, fábricas de conservas, carpinterías de ribera, astilleros tradicionales, cetáreas, balleneras y construcciones auxiliares. Tras el inventario de las construcciones se procede al desarrollo de actividades participativas y de difusión, conseguir divulgar el conocimiento a visitantes y peregrinos que recorren las rutas marítimas a Santiago de Compostela; implicar a la población local y fomentar el diálogo intergeneracional y la transmisión de este patrimonio, que es huella de identidad de la Galicia litoral.

Received: 15/03/2024
Revised: 14/06/2024
Accepted: 21/06/2024
Published: 31/01/2025

KEYWORDS maritime architecture, maritime heritage, restoration, identity, participation

PALABRAS CLAVE arquitecturas de mar, patrimonio marítimo, rehabilitación, identidad, participación

Cómo citar este artículo/How to cite this article: Fuertes-Dopico, O., Fernández-Penedo, I. & Fabregat-Nodar, C. (2025). Traslatio: study and dissemination of maritime heritage Traslatio: estudio y divulgación del patrimonio marítimo. *Estoa. Revista de la Facultad de Arquitectura y Urbanismo de la Universidad de Cuenca, 14*(27), 11-32. https://doi.org/10.18537/est.v014.n027.a01

ESTOA 27 / Vol 14 / 2025
e - ISSN: 1390 - 9274
ISSN: 1390 - 7263

1. Introduction

The Traslatio project: the maritime heritage of the sea routes to Santiago takes place from 2020 to 2022 and covers the southern margin of the Muros-Noia estuary and the northern margin of the Arousa estuary in Galicia (Figure 1). This coastal edge is traversed by two of the routes known as the Sea Routes to Santiago, through which pilgrims arrive by boat to continue their pilgrimage on foot towards the Cathedral of Santiago de Compostela. New maritime routes emerge each year, but not all become officially recognized routes by the *Fundación Ruta Xacobea*. The Route of the Sea of Arousa and the Ulla River, which follows the path of the Traslatio, is accredited: the journey or translation that the apostle James' disciples are believed to have made with his remains from Palestine to the Galician coast.

The estuaries are sheltered places of opportunity and exchange, where the development of trades related to the exploitation of maritime resources such as fishing, shell fishing, and shipbuilding has flourished. This context fostered the development of an architecture born from the combination of productive needs, local raw materials, and basic techniques, which has transformed the coastal edge, resulting in harmonious, functional, and aesthetic constructions (Fuertes, 2021). This architectural heritage forms a collection that, along with the objects and intangible creations associated with these activities, constitutes what Dionisio Pereira (2000) describes as maritime heritage. Therefore, it is a collection of constructions that integrate a complex reality closely linked to a socioeconomic context in which traditional trades were booming. These are industrial constructions, and as such, they relate to the territory, which is not only geographical but also social and economic (Sobrino and Sanz, 2019). The peak development of these constructions occurred during the first third of the 20th century, a period of prosperity for sea-related trades that resulted in the emergence of medium and small installations scattered along the coast. These installations effectively address the relationships between resource spaces, productive activities, and residents. These architectures are intended to provide solutions based on criteria of maximum efficiency and permanence, built, as Bernard Rudofsky would say, "for eternity" [1] (1977, p. 83), showing an almost sacred respect for their relationship with the environment and the landscape.

The scope of this project includes the coastal edges of the municipalities of Outes, Noia, Porto do Son, Ribeira, A *Pobra do Caramiñal, Boiro, Rianxo*, and *Dodro*, which largely retain a rural character. This has allowed the preservation of built elements due to less urban pressure on the coast compared to other areas of the Galician estuaries. However, the economic and social changes resulting from industrialization and globalization have led to the abandonment of traditional practices or their replacement by production processes associated with modern industry. The maritime trades, which had thrived along the Galician coast, have been replaced since the second half of the 20th century (Pereira, 2008), leaving much of the associated built heritage unused.

The project discussed in this article takes advantage of the opportunity provided by the pilgrimage route to research, disseminate, and promote maritime architectures. The Caminos de Santiago are an international tourist product that, although initially categorized as religious tourism, have evolved into a broader cultural sense today (Padín and Pardellas de Blas, 2015), where faith, tourism, and heritage coexist (Moscarelli et al., 2020). This is linked to the cultural dissemination of monuments, buildings, and artistic manifestations found along the Caminos de Santiago (Caamaño and Andrade, 2021). The route through the Arousa estuary has official recognition as a Xacobean Route, unlike the route through the Muros-Noia estuary, known as the Portus Apostoli Route. However, historical documentation has already been collected to attest to the passage of pilgrims over centuries, and associations and institutions are working to achieve official recognition. Becoming an official route boosts the tourism, cultural, and economic promotion of the municipalities clustered around this historical path, which is favourable for the conservation and promotion of the maritime heritage they testify to. It is worth noting that even the local citizens are often unaware of the built heritage that preserves the memory of their ancestors and now perceive it as a new type of ruin.

This study focuses on real estate, highlighting it as infrastructure and as a material element that attests to the memory of a broader maritime culture, in connection with the potential for its dissemination along pilgrimage routes. It is part of a research line that, starting from the built environment, has expanded its horizons through various projects, incorporating the landscape, trades, associated culture, and coastal populations.

[1] In reference to the hórreos of Galicia (Galician granary), built for eternity, as chapels or temples that evoke the respect of the peasants for bread and the elements necessary for its elaboration (Rudofsky, 1977, p. 83)

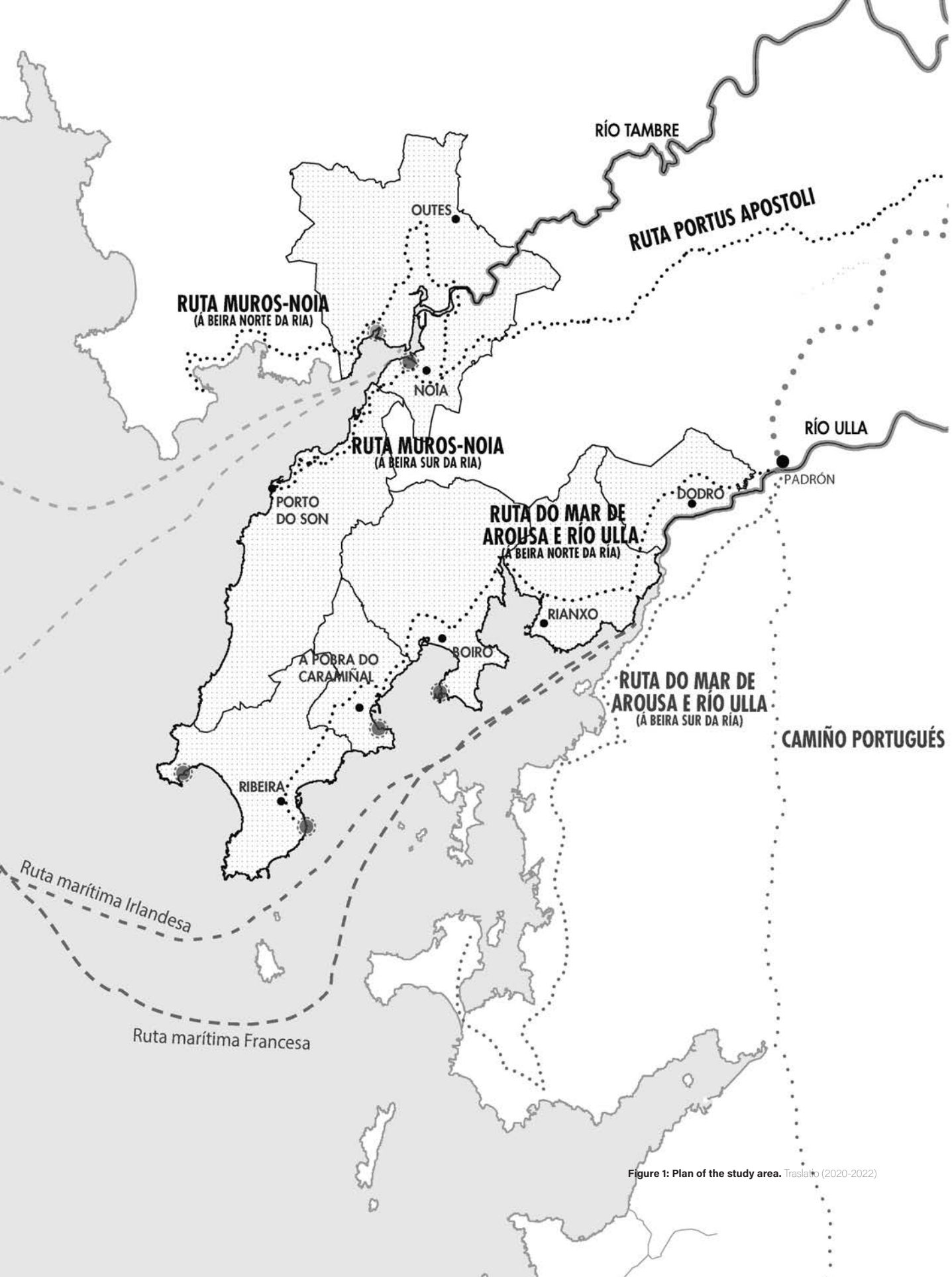

Figure 1: Plan of the study area. Traslatio (2020-2022)

2. Methodology

Based on knowledge from previous research (Fuertes and Varela, 2014; Fuertes, 2019; Fuertes, 2021), it is known that, at the time of this project's development, there are studies related to certain maritime heritage constructions in the Galician territory, and efforts to systematize the cataloguing of maritime architectures along the coast of the province of A Coruña are beginning. However, there is no clear typological categorization or comprehensive view of the constructions, their relationship with the coastal landscape, their significance as containers of maritime culture, or their connection with local communities. In other Spanish autonomous communities, such as Asturias or the Basque Country, the situation regarding the study of maritime architectures is similar. It is important to note the interdisciplinary nature of this project, which is not common in such studies and adds complexity that enriches the results. Given this situation, the relevance of this study is confirmed, and it may be applicable to other regions.

The Traslatio project is approached from two methodological perspectives that align with its two developmental phases:

In phase one, the primary objective (1) is to highlight the architectural heritage within the project's scope through a systematic study of buildings associated with the small industries along the coastal edge that supported or emerged from the development of traditional maritime trades (such as salting factories, whaling stations, cetarias, ramps, river carpentries, shipyards, and fishermen's huts, among others). The methodologies used to achieve this objective include qualitative research and inductive inquiry, aiming for an in-depth analysis of the constructions under study.

In the second phase, the general objective (2) is to involve the local population and experts in a participatory manner to promote the exchange and knowledge of information between pilgrims and visitors. Five participative-divulgative processes are devised that aim to ensure that the local population is aware of the current heritage value of these buildings and that they commit themselves to their conservation and dissemination.

The combination of both perspectives aims to recognize the maritime heritage of the study area of the project and to promote, disseminate, and publicize it, thus contributing to interdisciplinary reflection on traditional trades and representative buildings of vernacular architecture or ethnographic heritage that are the result of Galician maritime culture. It is also an opportunity to strengthen the study of the relationships between the constructions, the sea, the landscape (Azurmendi, 2005), and the techniques of the trades that were carried out in them, which at the same time served as the basis for their own creation.

2.1. Qualitative research

The first part of the process involves documenting all the buildings that housed maritime trades within the study area. This begins with an understanding of the historical and social context and the purpose for which they were constructed. From there, the essential characteristics are gathered to create an inventory that serves as a documentary base and allows for establishing the evolution over time and the current social relevance of these buildings (Manzini, 2011). Based on documentation work and the study of previous works, a hypothesis is formed for the research: that there are a series of buildings and remnants with common characteristics that can be grouped under a common theoretical concept due to their similarities (Fuertes and Varela, 2014). There are parameters that repeat themselves and allow for defining typologies, that is, sets of buildings with high degrees of homogeneity, which are understandable at the scale of their location and possess common growth patterns. These patterns depend on their location on the edge, their integration into the topography, the relationship between the sea and industry, and the business model of the era in which they emerged.

> To conceive the architectural fact as a structure; a structure that reveals itself and is recognizable by the very fact. (...) Therefore, it is also a cultural element and, as such, can be found in various architectural facts; thus, typology becomes the analytical moment of architecture and can be even better determined within the realm of urban facts (Rossi, 2018, pp. 37-38).

Based on this hypothesis, a form is designed (Figure 2) to gather information about the buildings under the same study parameters. It includes location data with coordinates and accessibility conditions; heritage information about its protection or cataloguing, if any; the typology to which it is considered to belong; history, with a summary explaining the function of the element; a description of the specific building, both textual and graphic, with photographs and approximate built surface area, and the project's own inventory numbering.

The fieldwork sessions are designed so that each of the previously located buildings from the documentation phase is visited. Additionally, all coastal sections historically documented as areas where, due to being sheltered coves and wind-protected zones, the maritime trades industry developed are also speculatively explored. During the visits, all necessary data is collected to complete the proposed form model.

2.2. Participatory-dissemination processes

Five processes are developed, including works and activities that, from the participatory and dissemination methodologies, involve local agents at different levels, from the town councils that are part of this project, such as: experts in maritime heritage, tourism experts, university students and the general public. The following is a methodological description of each of the processes:

Process 1. Participative roundtables on maritime heritage

A process called Conversations of Yesterday and Today is being developed, consisting of three participatory events. The objective is, on the one hand, to transfer to part of the public, university students and local agents the knowledge gained from research on the built maritime heritage of their environment and, on the other hand, to raise their awareness of its value. During the preparation and design phase, the aim is to invite the participation of people of different ages and backgrounds, trying to achieve a heterogeneity that adds value to the conversations. A project e-mail address is set up and disseminated to receive old photographs, suggestions or stories from local agents about the buildings and constructions that are representative of the area, which serve as a guide for preparing the roundtables and as support for their implementation. For each event, it is decided to focus on a thematic block of maritime heritage (traditional trades, toponymy and buildings) for half a day, choosing locations throughout the study area (Table 1), so that local agents from each part of the area can attend at least one event in a nearby location.

Each event is divided into two parts. The first part begins with icebreaker strategies and informal introductions where facilitators encourage the participation of attendees. Following this, with the support of old photographs, popular and traditional songs, or digital presentations of examples of buildings, trades, or toponyms (depending on the theme of the panel), the aim is to stimulate stories that, from different perspectives, can activate the deep-rooted connection that the topic has in local and personal culture.

In the second part, the inventory resulting from the qualitative research is distributed. Following this, an expert gives a presentation from an academic perspective, delivered in an educational and approachable manner. The aim is to convey to the participants the value of the heritage revealed by the research, in order to encourage debate.

The conclusions are recorded using digital tools that allow for real-time and accessible notetaking. This approach makes it possible to analyse the outcomes of the events based on the collected data.

Process 2. Sea and Maritime Heritage Routes

Using geolocation on publicly accessible maps of the elements inventoried in the project, possible routes are created for the general public to explore the heritage in a recreational manner. These routes are designed for walking, with identified lengths and main accessibility features. The routes cover areas of special landscape and heritage interest where some of the most representative remnants of immovable maritime heritage can be found. Four areas are proposed: Broña (Outes), Porto do Son, Area Secada-Touro (Ribeira), and Boiro.

This preliminary work forms the basis for the creation of two guided walks (Table 2), where the inventory work is presented and participants can experience and discover maritime architectures and their relationship with the landscape, highlighting the connection between built

Conversations of yesterday and today		
Title of the event	**Venue**	**Date**
Maritime heritage: Traditional trades	Museo del Mar de Rianxo (Rianxo Sea Museum)	07/2022
Maritime heritage: Topony	Casa de la Cultura de Dodro (old school of Tallón)	09/2022
Maritime heritage: Buildings	A Pobra do Caramiñal	09/2022

Table 1: Thematic, geographic and temporal planning of the participatory roundtables *Conversations of yesterday and today.* Traslatio (2020-2022)

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ISSN: 1390 - 7263

RAMPLA DE AREA SECADA
CONCELLO DE RIBEIRA

LOCALIZACIÓN
42°32'38.7"N 8°59'01.1"W
Concello de Ribeira / Touro / Area Secada
Camiño de Santiago: Ruta do Mar de Arousa e Río Ulla
Acceso rodado e aparcamento nas inmediacións.

INFORMACIÓN PATRIMONIAL
Tipoloxía: Elemento auxiliar
Número de inventario: 4212
m^2 construidos: 70 m^2 aprox.

RESEÑA HISTÓRICA
As ramplas construíronse pola necesidade da florecente industria de salgadura e conserveira, así como serradoiros e outras industrias, de ter un acceso directo ao transporte marítimo. Inicialmente construíanse en madeira, pero sufrían bastante deterioración e pasaron a ser construídos en pedra. Coa evolución do transporte por estrada e o declive destas industrias as ramplas perden a súa principal función o cal favorece a súa deterioración.

DESCRICIÓN
Rampla que se extende en perpendicular á praia de Area Secada na súa esquina, bastante exposta ao sur e pouco protexida polas pedras que se extenden a continuación. Construida en bloques de granito e separada do litoral por un tramo que na actualidade se cubre con losa de formigón armado.




Fundación UNIVERSIDADE DA CORUÑA · Xacobeo 2021 · XUNTA DE GALICIA

PATRIMONIO MARÍTIMO DOS CAMIÑOS DO MAR T

Figure 2: Inventory card template. Tono Mejuto for Traslatio (2020-2022).

heritage and natural heritage. One of the routes is designed to be easily accessible to encourage the participation of elderly people from nearby communities, aiming to foster intergenerational dialogue that promotes the transmission of traditional values and know-how.

The tours are guided by experts in maritime heritage, environment, and tourism, who teach and analyse the heritage elements of the route with groups of up to fifteen participants.

Process 3: Route on a Traditional Boat with Experts

A route day is planned on the sailboat Joaquín Vieta, built from wood between 1915 and 1916 in one of the historic shipyards of O Freixo (Outes) and restored for recreational and educational use in 2010. The journey starts from the port of O Freixo, Outes, and covers part of the Muros-Noia estuary. From the boat (Figure 3), you can view the architectural heritage studied in this project, present along the entire coast, as well as that in the middle of the estuary, such as the mussel farms (bateas). The boat has a large cabin, allowing a combination of activities on deck and inside, which can be used as a meeting room for the group of experts participating in the route.

Process 4: Public Dissemination of Maritime Heritage

To achieve the project's objectives, it is essential to disseminate the values of the studied maritime heritage to a diverse audience, utilizing two dissemination strategies. The first strategy aims to reach a general audience of various ages, using social media, roll-ups, and physical posters. This involves explaining the different types of heritage in a simple manner with examples and promoting routes and events.

The second strategy focuses on academic dissemination and local entities. Experts and researchers in maritime heritage are invited to write articles, which will be compiled into a publication and distributed to relevant interest groups in the field.

Process 5: Exhibition of Maritime Heritage

The final process, conceived as the project's closure, is a photographic exhibition titled *The Industrial Heritage of the Sea*. The first step in the conception of the exhibition project involves a selection process of the most representative inventoried constructions from each municipality and each type of study, aiming to encompass the most iconic buildings.

The design of the exhibition is a reinterpretation of the construction of drying frames, a type of movable maritime heritage used for drying nets on the coast. The reinterpretation consists of a series of wooden porticoes that guide visitors through the museum space. These porticoes delineate planes where the photographic content is displayed, inviting visitors to pause and appreciate the examples of maritime architectural heritage, which are a testament to the memory of Galician maritime culture. This exhibition concept allows for easy assembly and disassembly, making it possible to tour the municipalities along the coast that are part of the project: Outes, Noia, Porto do Son, Ribeira, Boiro, A *Pobra do Caramiñal*, *Rianxo*, and *Dodro*.

Guide tours of the sea and maritime heritage

Route	Tour	Maritime heritage
Route 1		
78.3 km by car/bus, a journey of less than two hours combined with walking distances of no more than 3 km.	Broña Inlet (Outes)	10 inventoried elements
	The *Chaínza* (Noia)	3 inventoried elements
	Corrubedo (Ribeira)	3 inventoried elements
	Touro - Secada Area (Ribeira)	6 inventoried elements
	Areal-A Xunqueira (A Pobra do Caramiñal)	2 inventoried elements
	Cape of the Cross (Boiro)	3 inventoried elements
Route 2		
2.2 km of urbanised promenade accessible to people with reduced mobility.	*Barrañán Promenade* (Boiro)	2 inventoried elements

Table 2: Planning of the two guided tours of the sea and maritime heritage. Traslatio (2020-2022)

Figure 3: Route aboard the sloop Joaquín Vieta, Muros-Noia estuary.
Tono Mejuto for Traslatio (2020-2022)

Figure 3: Route aboard the sailboat Joaquín Vieta, Muros-Noia estuary. NosoCoop for Traslatio (2020-2022)

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ISSN: 1390 - 7263

3. Results

3.1. On the study and enhancement of maritime heritage

The fieldwork carried out culminated in the inventory of sixty constructions (Table 3) on this stretch of coastline of the estuaries of Muros-Noia and Arousa, in Galicia.

The study started with a hypothesis of a broad typological categorization. However, after cataloguing the remains of existing constructions in this area and the documented maritime heritage along the entire Galician coast, it is deemed necessary to reflect on this categorization. There are certain defining features of constructions linked to Galician maritime culture, which according to Carmona are: their moderate dimensions, their direct relationship with the sea, and their general state of abandonment (Carmona, 2010). However, each trade has specific needs that are reflected in the defining typological features of the buildings constructed for the activity. Therefore, six typological categories are defined, encompassing all the buildings studied (Figure 4):

(1) **Factories**, including salting factories, canning factories, whaling factories, and aquaculture facilities, all of which process and package raw materials from the sea (fish and shellfish) for subsequent distribution and sale.

(2) **Traditional shellfish farms**, which generally utilize locations with natural characteristics that facilitate the construction of pools where the modified environment allows shellfish to be grown under conditions almost identical to natural ones but in a controlled setting.

(3) **Sawmills** process wood and are essential for the boat-building industry and, to a lesser extent, for the food processing and packaging industry.

(4) **Shipyards**, including workshops and traditional shipyards, where all types of boats used for fishing, shell fishing, and the transportation of people and goods were constructed;

(5) **Mills**, including tide mills and hydraulic mills, which require direct contact with water as their driving force.

(6) **Auxiliary elements**, which encompass a group of supportive or cross-functional elements related to the main activities, such as drying facilities, ramps, and fishermen's huts.

Inventorie constructions			
City Council	**Typology**	**Name**	
Outes	Traditional shipyard	Lago-Abeijón (Lake-Abeijón)	01
	Salting factory	O Freixo	02
	Dock	*Freixo Dock*	03
	Dock	Vara	04
	Ramp	O Barqueiro	05
	Ramp and shed	O Cacharulo	06
	Traditional shipyard and ramp	Becerra	07
	Ramp	doble	08
	Traditional shipyard	Ciprián	09
	Set of moorings		10
	Fishermen's huts	Broña	11
	Traditional shipyard	Nimo	12
	Traditional shipyard	Lanchos e Garibaia	13
	Traditional shipyard	Farei	14
	Fishermen's huts	A Barquiña	15
	Dock	A Barquiña	16
Noia	Salting factory	A Barquiña	17
	Mill	A Chaínza	18
	Factory	La Noyesa	19
	Tannery	Cadarso	20

Porto do Son	Stone moorings	Praia Cabalo	21
	Salting factory	Gafa	22
	Salting factory	Ferrer	23
	Salting factories	Conjunto de Portosín	24
	Salting factories	Aguieira	25
	Salting factories	Porto do Son (Cudillar)	26
Ribeira	Salting factories	Praia do Prado	27
	Salting factories	Carraspello	28
	Salting factories	Soler	29
	Salting factories	Praia de Couso	30
	Washhouse	Penisqueira	31
	Dock	Covasa	32
	Salting factory	Castiñeiras	33
	Ramp	Punta Ameixida	34
	Salting factories	Area Secada	35
	Canning factory	Area Secada	36
	Salting factories	Touro	37
	Ramp	Area Secada	38
	Ramps	Touro	39
	Octopus drying facility		40
	Canning factory	Cerqueira	41
	Salting factory	Coroso	42
	Dock	Tixosa	43
	Salting factory	Palmeira	44
Pobra do Caramiñal	Ramps	convento	45
	Salting factories	Conjunto Areal	46
	Salting factories	Punta Saleeira	47
	Salting factories	Conjunto San Lázaro	48
	Dock	Ribeiriña	49
Boiro	Set	Pazo de Goiáns	50
	Dock	Telleira	51
	Dock	Esteiro	52
	Canning factory	Jealsa	53
	Complex	Cabo da Cruz	54
	Dock	Cabo da Cruz	55
	Salting factories	Chazo	56
	Ramp	Area Basta	57
Rianxo	Dock	Rianxo	58
	Dam	Tanxil	59
	Dock	Leiro	60

Table 3: List of inventoried buildings. Traslatio (2020-2022)

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ISSN: 1390 - 7263

Figure 4: Diagrams of the six typologies of coastal edge architecture. From left to right: (1) factories, (2) cetarias, (3) sawmills, (4) riverside carpentries, (5) mills and (6) auxiliary elements. Traslatio (2020-2022)

The systematization and collection of information in records allows for, on one hand, direct access to information and comparison between elements of the same category; and, on the other hand, the geolocation of all inventoried constructions, which serves as a basis for mapping routes that aid in their dissemination.

3.2. On participation and dissemination of heritage

Considering the interdisciplinary approach of the project, encompassing built heritage, tourism, and the environment, and given the abundance of participation and dissemination activities carried out, several results are achieved, some of which are cross-cutting and others more specific to certain activities.

Both in the participatory debate tables and in the various routes (Figure 5), spaces are created for the exchange of ideas from different perspectives. This facilitates mutual and informal learning, fostering participant engagement (Calvo et al., 2022) in the appreciation of buildings that once housed workplaces and the memories of their ancestors' lives. The project reaches various groups, including experts and academics, local institutions, university students, students from local vocational training programs, maritime heritage associations and other associations, employment orientation services, local development services of the involved municipalities, and the general public. The diversity of participants encourages mutual learning and the activation of a shared interest, which can lead to the transmission of knowledge.

From the conception of heritage as an element of cultural identification, special emphasis is placed on the importance of intergenerational dialogue. This dialogue helps build a community identity (Tambaum, 2022) and fosters the understanding that the values and meanings associated with heritage are connected to people (Amaro and Oliveira, 2019). It combines individual and collective references, in this case through maritime trades. The decline of traditional trades, therefore, involves the potential loss of the symbolic values associated with built heritage (Fabregat, 2021). This would mean the forgetting of collective knowledge rooted in society and the landscape that the project aims to valorise.

Through dissemination and outreach, the aim is to transfer to local people ways of thinking and mechanisms for understanding the complexity of the landscape and existing heritage (Lucca, 2017). This should enable them to develop a committed and transformative attitude. By recognizing the identity values of the built heritage (Cuenca López, 2023), the goal is to promote the sustainable conservation of these spaces for the future. This occurs in a context of potential interaction and contact with people from other areas who come through the maritime routes to Santiago. The various communication channels used (Figure 6) strive to reach a wide audience and clearly convey the knowledge acquired and descriptions of the different typologies studied.

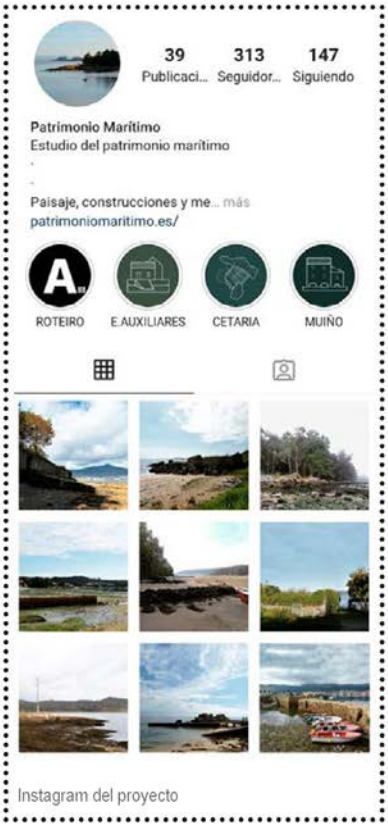
Regarding scientific and academic dissemination, the volume *Patrimonio marítimo: el patrimonio marítimo de los caminos del mar a Santiago* (2021) includes eight contributions from experts and researchers (Table 4), along with images of the inventoried elements. Five hundred copies are distributed for free among institutions, associations, and researchers, making it accessible to the interested expert public. Additionally, the book is available freely and free of charge for one year on the project's associated website.

On the other hand, both the traditional boat route and the publication of the book consolidate relationships among experts in maritime cultural heritage, stimulate debate, and reaffirm the shared interest in valuing the past in which maritime architectures emerged, the importance of their preservation in the present, and their future projection.

Similarly, the traditional boat route allows for the perception and approach to the built maritime heritage and its associated landscape from a perspective that was common in the traditional productive relationship of trades with the sea. Today, this relationship is experienced recreationally by visitors traveling through the maritime routes to Santiago. This relationship also explains the dialogue between the studied constructions and the sea, as well as their physical connection with it and the coastal strip in which they are situated. Additionally, the project includes the experience of the voyage on the *Balandro Joaquín Vieta*, a tangible and educational example of the techniques used in traditional shipbuilding, declared a Cultural Heritage Asset in 2019 by the *Xunta de Galicia*. This designation aims to "recognize its unique cultural value in shaping Galician identity and to assist in the implementation of measures for its safeguarding" (Consellería de Cultura y Turismo, 2019).

Figure 5: Development of the participatory roundtables Conversations of Yesterday and Today (top image), and two moments of the Guided Tour of the Sea and Maritime Heritage. Traslatio (2020-2022)

ESTOA 27 / Vol 14 / 2025
e - ISSN: 1390 - 9274
ISSN: 1390 - 7263



Instagram del proyecto

A nivel formal normalmente son construcciones de planta rectangular, cerradas por cuatro muros y cubierta a dos aguas con acabado de teja.

Construidos en piedra para hacer frente a las corrientes y los vientos, arrancan de la linea de costa creando un área de protección.

Inicialmente se construían en madera, pero sufrían bastante deterioro y pasaron a ser construidos en piedra.

Se emplean por los marinos para aferrar o egurar cualquier tipo de embarcación en la costa o puerto.

Convirtiéndose en lugares de encuentro, trabajo y socialización entre los lugareños.

Eran pequeñas industrias constituidas por una estructura rectangular que alberga unas varas horizontales de las que se cuelga el pescado o el pulpo lañado, limpio y abierto.

Figure 6: Posters and social media posts associated with maritime heritage public outreach. Traslatio (2020-2022)

Published articles		
Author(s)	**Title of the article**	
Miguel Alberto Abelleira Doldán	Three Grounded Vessels. Saltworks in A Pobra do Caramiñal	01
Iria Caamaño Franco y María Elvira Lezcano González	Industrial Maritime Heritage. Past, Present, and Future in Galicia's Cultural-Touristic Sphere	02
Carmen Fabregat Nodar	Rehabilitating Maritime Craft Heritage	03
Iago Fernández Penedo	The Forgotten Heritage of the Vigo Estuary. Three Unique Cases	04
Oscar Fuertes Dopico	Coastal Architecture: A Built Heritage as a Mark of Galicia's Maritime Culture	05
Patricia Sabín Díaz y Enrique Blanco Rodríguez	Architectures of the Boundary	06
Antonio Santiago Río Vázquez	The Marine Edge as a Modern Landscape	07
Alba Pérez Porto, Cristian Torres García y Jesús García Vázquez	Galicia enxebre	08

Table 4: List of Published Articles. Traslatio (2020-2022)

As a conclusion to the project, the first setup of the itinerant exhibition (Figure 7) takes place at the *Museo do Pobo Galego*, a building that represents Galician heritage and the struggle to defend the roots of Galician culture.

4. Discussion and conclusions

In the Traslatio project, widely proven methodologies are used, with the innovation of combining qualitative research with participation and dissemination to address two issues: (1) the lack of systematic research on the coastal edge of the study area and the identification of buildings associated with the maritime productive sector; and (2) the local population's ignorance and disconnection from built heritage that reflects a cultural legacy, leaving traces in the territory and forming part of the region's identity, but which has fallen into oblivion with the decline of traditional trades. Additionally, the opportunity provided by the contextual relationship with the maritime routes to Santiago and the associated tourism dissemination is utilized. In this regard, it is considered that the developed model can be extrapolated to other territories and fields of knowledge.

Despite the positive outcomes, the Traslatio project has certain limitations that should be considered for future research in this field. The project's geographical scope is limited by the funding call's guidelines. However, given the lack of similar studies, it serves as a pilot that opens doors to further research on the Galician coast in general and each of its estuaries in particular. The cataloguing work, framed within a project that combines research with public dissemination, aims to start generating interdisciplinary knowledge, share locations to create routes for the dissemination of built maritime heritage, and understand the coastal landscape. An exhaustive description of each inventoried asset was not achieved, so further academic research should delve deeper into this area. Regarding participation, the absence of a social perception study is a limitation. Since the academic perception of cultural heritage differs from the general public's perception (Castillo et al., 2015), evaluating the level of commitment, involvement, and appropriation achieved through the activities is challenging. This makes it difficult to assess whether knowledge transmission occurred at the local level and with pilgrims. However, it is believed that this project also serves as a starting point and opens a field for further development of participatory processes, potentially reaching co-learning and/or co-design situations. Concerning participation and dissemination, this study does not reach the entire population of the study area due to its limitations. It would be beneficial, through other projects, to expand the objectives and extend dissemination beyond university students to include students at other educational levels.

From an architectural perspective, there is an urgent need to delve deeper into the study of maritime trade constructions to value and preserve them from oblivion and decay. This is crucial for identity and social cohesion and for building an open, inclusive, and pluralistic society. The definition and typological categorization, supported by iconographic representation and systematically gathered information, aim to establish a foundation for future research on maritime heritage in this or other geographical areas and from multiple perspectives. In this regard, architecture has the ability to approach the subject from quantitative, qualitative, and symbolic perspectives (Llorca, 2021), which provides a strategic advantage in this field

Figure 7: Mounting of the exhibition Traslatio: The industrial heritage of the sea, in Santiago de Compostela. NosoCoop. for Traslatio (2020-2022)

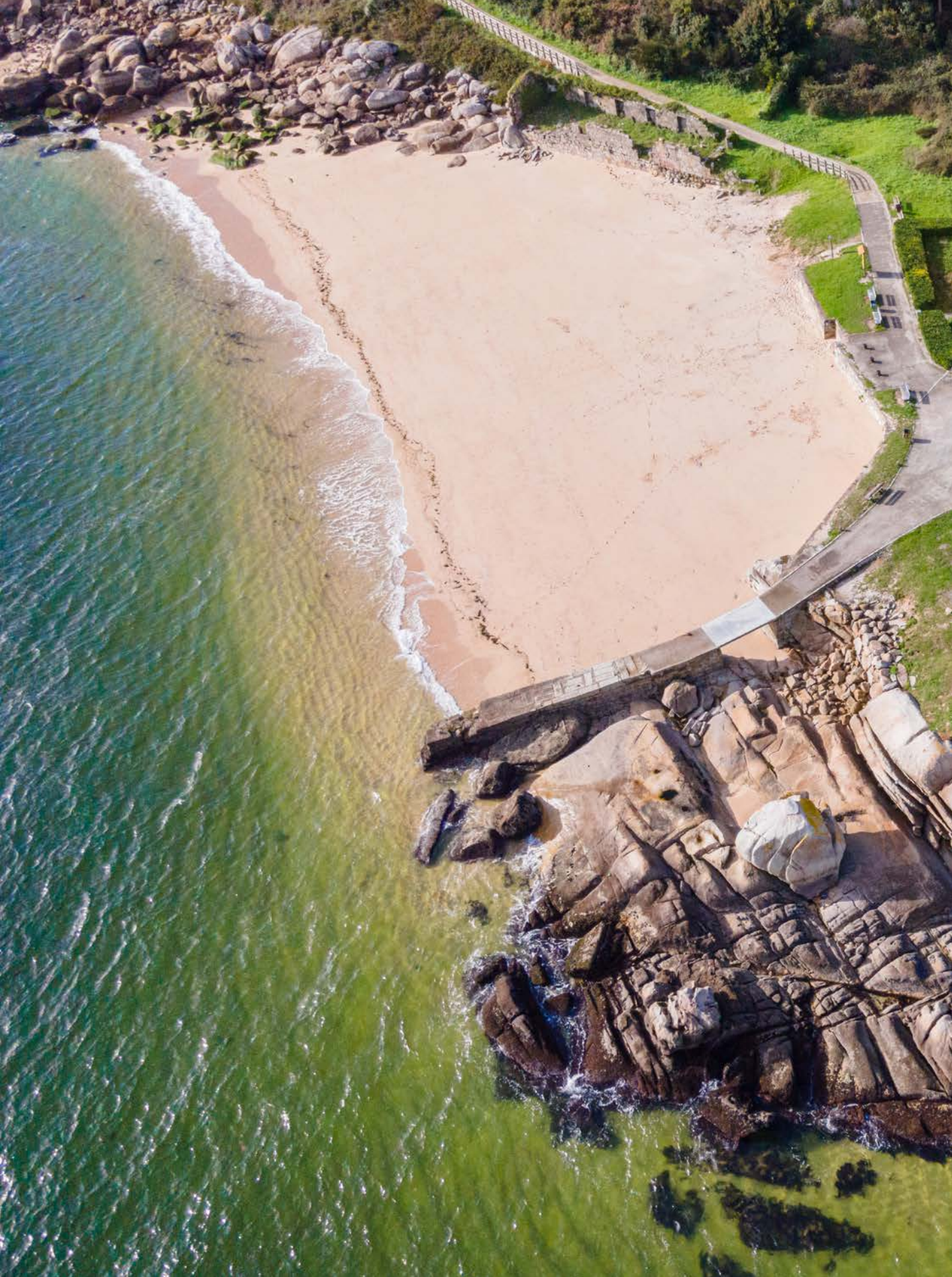


Figure 8: Ruins of octopus dryer, canning factory, salting factory and wharf in Area Secada-Touro (Ribeira).
NosoCoop for Traslatio (2020-2022)

of research. Cultural, natural, and landscape heritage is a key element in affirming identities and fostering social cohesion, as well as being an essential factor for economic development. Therefore, architecture should transcend technical aspects and contribute to social aspects, starting with raising awareness about heritage preservation (OSE, 2009), with dissemination and participation as the means to achieve this.

Understanding that Galician maritime architectural heritage is a resource that (Figure 8), likened to the values of industrial heritage, attests to the historical memory of the local maritime community, its trades, uses, and customs; represents aesthetic meanings associated with the material forms and construction techniques of the industry from which it originated; expresses the efficiency of an architecture created for productive use by trades; embodies the feelings of a cultural tradition turned into symbols of Galician maritime identity; and demonstrates its potential utility for repurposing and accommodating new uses.

Therefore, it is worth understanding that social awareness supports the social context and legitimizes the conservation and rehabilitation of architectural heritage. This should be done in a way that the transition between memory and symbolic values of the past is reflected in the enhancement of the collective and the landscape through the construction itself.

For this purpose, it is proposed for the future:

Para ello se propone, de cara al futuro:

- Advocate for a comprehensive view of maritime heritage and promote its interdisciplinary study involving universities and institutions.
- Encourage administrations to uphold its specific uniqueness, integrity, and sustainability in a coordinated manner.
- Establish restoration criteria that prevent distortion of the memory of the spaces and respect the authenticity of the constructions.
- Foster public awareness and participation.
- Promote appropriate and diverse uses.
- Direct dissemination and education about this heritage sector towards education and tourism.
- Facilitate actions that promote the conservation and enhancement of maritime heritage.

5. Acknowledgements

The two phases of the project were funded through competitive grants from the Xunta de Galicia (Xacobeo 21-22).

The first phase of the Traslatio project was included in a guide of best practices for Education, Dissemination, and Scientific Tourism developed by AFIPRODEL (2021), the Finisterrae Association of independent local development professionals. The best practices defined in the guide consist of activities that promote reflections, proposals, or experiences in dissemination, establishing communication links with various interest groups, visitors, or members of the local community, and providing social and economic benefits to protect and maintain local cultural and natural heritage.

Traslatio: The Maritime Heritage of the Paths to Santiago" has been awarded as a Selected Project in the Research and Dissemination category at the XVI BEAU (XVI Spanish Biennial of Architecture and Urbanism. Medium Term. We are the Architecture we live. 2023).

Conflict of Interests. The authors declare no conflict of interests.

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