

COMMUNICATION OF URBAN INTANGIBLE HERITAGE

From Spirituality to Industry, from Business to Leisure: The Serreria Belga as a Cultural Space and Museum

DANIELA MUSICCO-NOMBELA¹, RUTH FERNÁNDEZ-HERNANDEZ², JOSÉ DÍAZ CUESTA³, GEMA PÉREZ⁴,

¹ Francisco de Vitoria University, Spain

² ESIC University, Spain

³ Complutense University of Madrid, Spain

⁴ National University of Distance Education, Spain

KEYWORDS

Industrial heritage
Intangible memory
Urban recovery
Spirituality
Creative leisure
Muscalization
Neighborhood revitalization

ABSTRACT

This article exposes how the transformation of Madrid's Former Belgian Sawmills into a museum goes beyond preserving late 19th- and early 20th-century industrial architecture-it safeguards the intangible history of the space. It honors the lives of those who worked there and echoes its earlier existence as a convent and hospice for the dying. The case study illustrates the power of urban recovery to convert spaces of business into places of leisure and reflection. Museums emerge as creative lungs, pulsating with recovered human stories. This process not only protects buildings but also revitalizes neighborhoods and cities, fostering environments for contemplation and creativity.

Received: 15 / 04 / 2026

Accepted: 16 / 07 / 2026

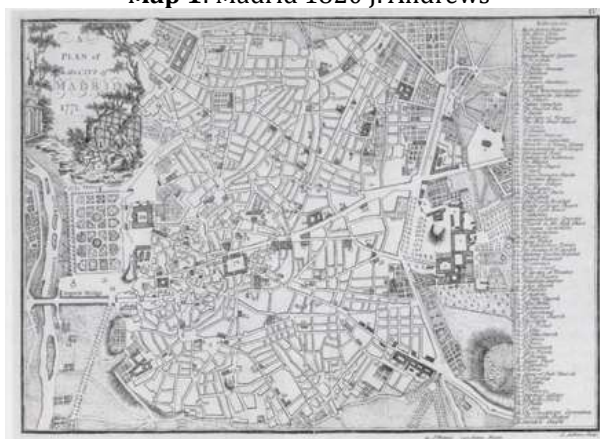
1. Introduction

This study forms part of the Communication of Intangibles Project, specifically addressing the development of strategies for communicating intangible* heritage within the NICOM Stable Research Group (GEIN) at Universidad Francisco de Vitoria (2018–2025).

The article proposes a novel approach to the reuse of industrial spaces from a symbolic, heritage and communicative perspective. The transformation of the Belgian Sawmills in Madrid is presented as a representative case of the transition between spiritual, industrial and cultural uses, framed within the idea of the “usefulness of the useless”. This approach, focused on intangible urban life, is relevant and original, especially for its emphasis on the immaterial and symbolic in urban regeneration processes.

This work investigates how the restoration of the Old Belgian Sawmills in Madrid as a cultural and museum space not only protects industrial architecture from the late 19th and early 20th centuries, but also protects the history of that space and the lives of those who worked there, as well as safeguarding the echo of what was once a convent and hospital for the dying, that is, the intangible that is hidden in the physical and material. The communication of intangible heritage can be a differentiating factor in the competition between cities as brands and products (Pino d’Astora, 2024). The study of this case leads to the search for the effectiveness of the restoration of places for contemplation in cities, for the seemingly useless (Ordine, 2013) and the importance of communicating intangible heritage, which remains hidden, for its transmission. In cities, museums become places for the cultivation and celebration of leisure (Russell, 2002), the value of free time as a source of creativity, reflection and well-being, as opposed to business, the negation of leisure, the productive and pragmatic, where truth is measured by usefulness (James, 1996). Museums are centres for the recovery of stories, creative lungs that beat with lived human experiences that are protected in time and can be recounted, also safeguarding and recovering neighbourhoods and cities for creativity.

Map 1: Madrid 1820 J. Andrews



Source: Madrid Archives. Prints from the Municipal Museum (1550-1820)

1.1. The recovery of a convent and hospice for the dying, turned into a sawmill and finally a cultural museum space: the recovery of the useless

"Modern man, who no longer has time to pause for useless things, is condemned to become a soulless machine" (Ordine, 2013, p.74). Cities, in their right to urban life and habitability (Unda Benkadra, 2024), should protect these historic spaces from commercialisation. The Convent of the Dying, founded by the Marquis of Santiago, Don Francisco Esteban Rodríguez de los Ríos Ledesma y Bernal (COAM, 2006), was built around 1720 between Madrid's Alameda and Atocha streets, Calle de San Blas and San Pedro, on block 263, to provide assistance to the dying at the

nearby Hospital General de Madrid, now the Reina Sofía Centre, where the School of Medicine was also located. Later, the convent itself also became a hospital for the dying (Serrería Belga, nd). It should not be confused with another convent for the dying on Calle Fuencarral; this one was the Convent of the Dying in Atocha (Miguel de Cervantes Virtual Library, n.d.). It was also known as the Convent of Santa Rosalía de Palermo, under whose patronage it was founded, according to the historian Mesoneros Romanos. The convent was run by the Agonising Fathers, of the Order of St. Camillus.

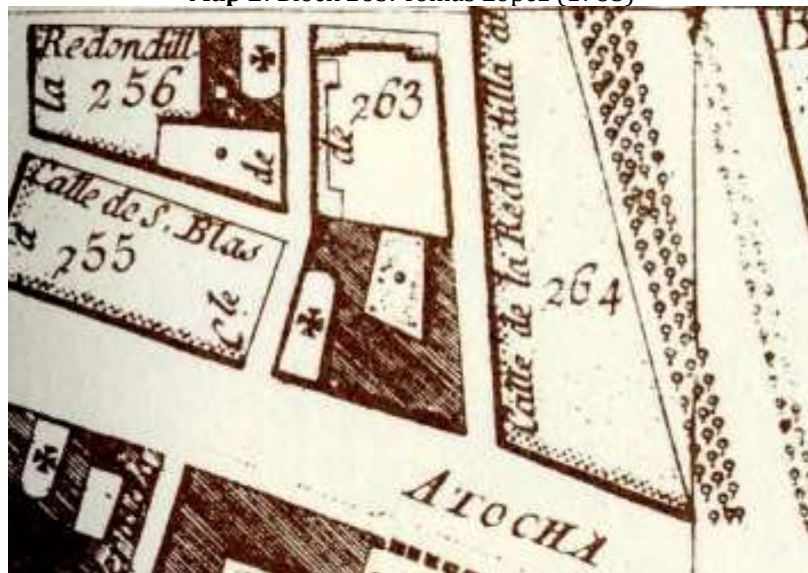
Painting 1: Clergymen of the Camillian order attending to the dying



Source: Saint Camillus (Pierre Subleyras, 1745-1746) Museo di Roma

The main function of the Clerics Regular of the Order of St. Camillus was to care for the sick at the General Hospital and attend to the dying. The church, which appears in plans from the late 18th century, was located on the corner of Atocha and Alameda (PARES, n.d.).

Map 2: Block 263. Tomás López (1785)



Source: Madrid Archives. Prints from the Municipal Museum (1550-1820)

The Marquis Don Francisco Esteban Rodríguez de los Ríos was a great patron of the arts during his lifetime (1706-1727). He provided financial support to numerous artists and assembled a remarkable collection of paintings—mainly portraits and religious works—including pieces by Murillo, Antolínez, Palomino, the Castrejón brothers, and others, according to an inventory compiled in 1738. The Marquis also left numerous religious monuments and charitable works in Madrid. One of these many works was the Convent and Church of Agonizantes, whose foundation

and endowment are recorded in the deed dated 18 March 1720. The convent and church building would be erected on the site of some houses owned by the Marquis on Calle de Atocha, on the corner of Calle de San Blas. The work took many years, and the Marquis did not live to see it completed. Finally, the clergy were able to stay there for years during the first half of the 1800s, until they were secularised by Mendizábal's confiscation (Rodríguez Domingo, 1995).

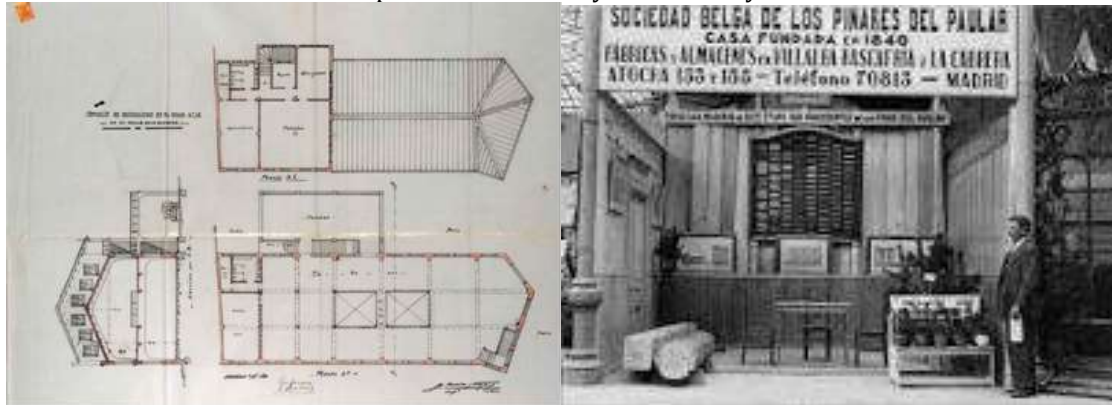
It was founded by Don Francisco Rodríguez de los Ríos, first Marquis of Santiago, around the year 1720, so that these religious could more readily attend to and comfort the poor sick people in the General Hospital; but due to the death of the founder, the building remains unfinished to this day [1786]. (Álvarez y Baena, 1789, p. 177-178)

According to Mesoneros Romanos in 1833, the clergy had already been living in the convent for many years when the church was still unfinished, but he praised the ornamentation of what had already been built (Mesoneros Romanos, 1833, p. 159). Years later, Mesoneros himself described how the convent was abolished in 1860 and the building and church were demolished (Mesoneros Romanos, 1861, p. 202). The main mission of the congregation was to care for the sick who were in the final stages of their lives, both in their homes and in the hospital itself. It was the first funeral home in Madrid and also the first palliative care centre for those whose recovery was not possible. The Order of the Camillians and its dying clergy were much loved for their charitable nature (Order of the Camillians, n.d.)¹. There, the monks prepared to serve those who were terminally ill, giving them final care and hope for a life beyond the material, towards the intangible. Mendizábal's confiscation and the expropriation of the building and the church allowed, as in many other cases (Fontana, 2005), the demolition of the convent, the hospital and the temple and, with them, the disappearance of their charitable use, their immaterial purpose as a "useless" care service for the dying and their development of an intangible good of protection for the dying. The lives of the clergy, their efforts, the dying, and the hope and compassion they received left their breath in the empty place (Musicco-Nombela, 2007). The razed site was left desolate, making way for a new building and a "useful", tangible use that responded to the needs of a new flourishing industry: timber for construction. One of Madrid's most emblematic and well-preserved industrial buildings was erected on this site, the Old Belgian Sawmills, sponsored by the Belgian Civil Society of Spanish Estates, incorporated as a public limited company in 1840 (Commercial Registry, Madrid, 1840) for the exploitation of the Pinar del Paular pine forest, which they also purchased thanks to Mendizábal's confiscation and the suppression of the Cartuja del Paular monastery in 1835 and the expropriation of its assets (Manuel Fernandez Lito Foundation, n.d.). The offices and a first warehouse were established in Madrid, on the vacant site of the former convent and church of the agonising, after they had been expropriated and destroyed by Mendizábal. The Belgians purchased the site from the State and, in 1863-1864, they first built a house, then began demolition work and construction of the wooden warehouse building designed by architect Emilio Muñoz in 1863-1864 (AVM, n.d.). This first building was renovated based on a project by architect Manuel Álvarez y Naya, for which Enrique Dubcois Albeau applied for a licence, which was granted on 21 March 1925, as recorded in the Archives of the Town of Madrid (AVM; n.d.). The construction of the sawmill had transformed the place, the building and its surroundings, turning it into a business and distancing it from leisure, understood as Russel defended it, as reflection and well-being, as the cultivation of the useless (Russell, 1932); in this case, of those who tended to care for others and those who abandoned themselves to being cared for. Over the years, the new Belgian Sawmills building and its surroundings were transformed and filled with new human stories that once again

¹ Order of the Camillians. Known for wearing a red cross on their chest (precursors of the Red Cross), the "Brothers Ministers of the Sick and Martyrs of Charity" soon came to be known as Camillians, or more familiarly, the Order of the Camillians. This new religious order, recognized in 1586 by Pope Sixtus V, would receive its definitive approval in 1591 under the pontificate of Gregory XIV. Camillus de Lellis was canonized in 1746 by Benedict XIV.

left their mark on the space, their desires and vicissitudes; the workplace is filled with new meaning and the business of denying leisure takes on a new dimension of leisure: the dreams of its workers, the lives that are sustained, the families that are made possible and maintained, the new coexistence, the relationships; the space of the Sawmills is once again filled with the intangible and immaterial, where business utility fades and the useful is once again converted into the useless "Business must be managed to serve the public, serve the workers and serve the owner" (p. 46) (Ford, H., & Crowther, S. 1922, p. 46).

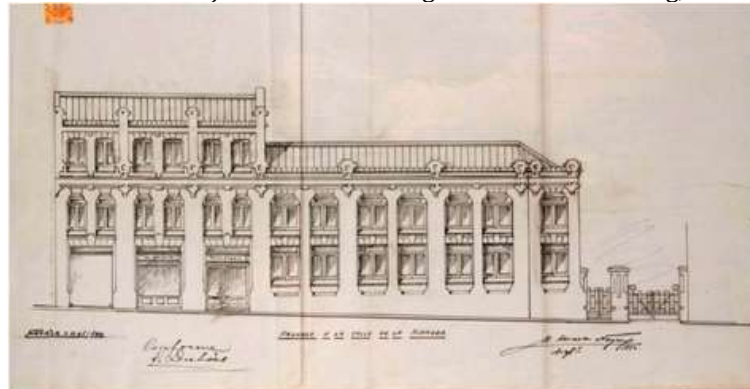
Plan 1: Floor plan of the Old Belgian Sawmills building project, 1924, and **image** of the sawmill in operation in the early 20th century.



Source: AVM. 26-493-40 (2025) and Belgian Sawmills archives (2025)

This new building, constructed based on the 1925 project, was the first in Madrid to use reinforced concrete with exposed pillars, allowing for large windows and well-ventilated spaces to improve fire safety and working conditions for operators, similar to other industrial buildings from the same period such as the Slaughterhouse or the Municipal Printing Press (Pardo Abad, 2007).

Elevation 1: Project for the Old Belgian Sawmills building, 1924



Source: AVM. 26-493-40 (n.d.)

It was a workspace and production facility where 40 employees at first, and later up to 100, helped to build entire neighbourhoods in the expansion of Madrid in the late 1800s with wooden structures and beams, and later to rebuild a city destroyed by the bombs of the civil war. The proximity of the Mediodía station and later the Atocha station also helped to expand its business. The sawmills resisted the arrival of new building materials such as steel, but in 1970 it closed because the beauty and naturalness of woodwork in furniture and objects was replaced by the massive arrival of mass production, plastics, and cheaper and more practical materials. The site was abandoned for years, with the corresponding deterioration of the building and its

surroundings, the neighbouring streets just behind the Paseo del Prado and the axis of art and science dreamed up by Carlos III.

Images 1 and 2: Abandoned interior of the sawmills



Source: Gómez, M. (2009). Arte de Madrid.

The site remained dead until the first attempt was made in 2000 to turn it into a cultural space. However, despite this new lease of life that was intended for the site, its architecture and space, the works and deterioration continued until the early 2020s.

Image 3: The Serrería under construction 2000-2004



Source: Arte de Madrid (2009)

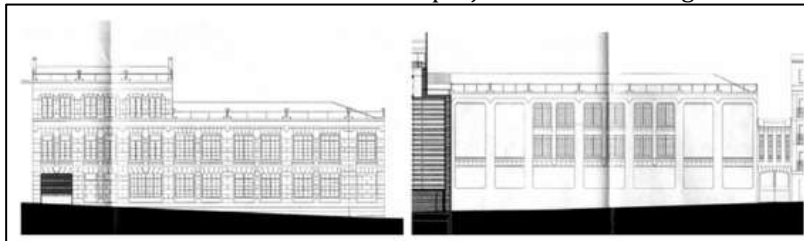
Image 4: Report on the deterioration of surrounding streets



Source: Telemadrid. Madrid Directo (2022)

Restoration and refurbishment work is carried out according to the Allende architects' project, and the building is opened to the public, first as Medialab and later as a multicultural space. Thus, the place ends up recovering a space for intangible beauty, leaving business behind and returning the site to leisure, returning to a spiritual life of contemplation and cultivation of the immaterial, understanding that "Leisure does not consist of inaction, but of devoting time to occupations worthy of the wise. Those who devote themselves to contemplation, philosophy, and the formation of the spirit are not idle. True leisure is activity of the soul" (Seneca, 2015, p. 87). The new project will begin in 2025, exactly one century after 1925, when the Serrería remodelling project saw the light of day. These paths to reclaiming spaces for leisure (Rul-lán Buades, 2004), to prevent their loss, to rescue their value and to be able to tell their story, are made possible by the recovery of spaces, turning them into museums capable of telling and perpetuating the history and necessary communication of the intangible life that lies hidden in these places. Spaces that change the course of neighbourhoods and cities.

Elevation 2: Elevations of the refurbishment project for the Old Belgian Sawmills 2002



Source: Official College of Architects (2025)

1.2. Justification

The research is justified by the need to understand how cultural and museum centres can become agents of communication of intangible life as spaces for contemplation and leisure, and a driving force for change in urban areas towards the establishment of creative cities, where creativity is an incalculable power in the positive transformation of the territory (Rodrigo-Martín & Núñez-Gómez, 2024). In an urban context marked by functionality and the market, the recovery of the "useless" —that which escapes productive logic— is revealed as an act of cultural resistance and a vindication of the human. The study of this case allows us to reflect on the role of museums as creative lungs that beat with the stories of those who lived, worked and dreamed in these spaces, and on how their revitalisation can contribute to the symbolic and social regeneration of neighbourhoods and cities.

1.3. Objectives

The main objective of this work is to analyse how the recovery of the Old Belgian Sawmills in Madrid as a cultural space allows us to communicate the intangible life of urban spaces, preserving both their architecture and the human stories that inhabited them. Among the secondary objectives is to examine the historical evolution of the space: from a convent and hospital for the dying to an industrial sawmill and finally a space for culture and leisure. In addition, it aims to reflect on the concept of the "usefulness of the useless" in the contemporary urban context. Finally, it will evaluate the impact of the cultural reuse of industrial spaces on the revitalisation of neighbourhoods and the promotion of creative leisure and its relationship with the neighbourhood.

2. Methodology

This work is structured around a qualitative approach based on a deep understanding of social phenomena from the perspective of the subjects who experience them. According to Piña-Ferrer (2023), this type of research allows us to rediscover the social being as a political and historical subject, revealing the practices that we construct collectively. Qualitative research is not a simpler or less rigorous alternative to quantitative research, but rather a phenomenological methodology that seeks to interpret reality as it presents itself, in all its complexity and intersubjective richness. This approach recognises that the researcher is part of the context being investigated, which implies a dialogical relationship between the subject and the object of study. The interpretation of meanings, actions and community links becomes the central axis of the analysis, allowing access to the truth of reality through lived and shared experience. Thus, qualitative research becomes a powerful tool for understanding urban intangible heritage, capturing the memories, emotions and meanings that spaces evoke in their inhabitants.

Semi-structured interview guides and a questionnaire designed for surveys of passers-by were used. The sample included 250 people selected by snowball sampling. The data were triangulated through documentary analysis, direct observation and testimonies, and validated by contrasting primary and secondary sources. This article will be approached from a qualitative perspective, focusing on the case study of the Old Belgian Sawmills in Madrid. The methodology is structured in four complementary phases that allow us to reconstruct the evolution of the space, analyse its symbolic dimension and understand how intangible life is communicated in its transition from the spiritual to the industrial and finally to the museum and cultural sphere.

2.1. Documentary analysis

A comprehensive review of historical sources was carried out, including archives, plans, old photographs, and institutional documents. The aim is to reconstruct the different stages of the building: its origin as a monastic space, its transformation into an industrial factory, and its

current use as a museum. This analysis will allow us to contextualise the physical and symbolic changes of the place in relation to the social and spiritual uses it has housed.

2.2. Direct observation

An observation of the Sawmill and its urban environment was carried out, paying attention to the architectural, museographic and spatial elements that communicate intangible aspects of the past and mark its relationship with its surroundings and inhabitants. This phase seeks to identify how the design of the space, the layout of the exhibitions and the interaction with the urban environment contribute to the transmission of memories and meanings linked to its previous uses and promote relationships and neighbourhood participation, as well as the neighbourhood's relationship with the rest of the citizens.

2.3. Interviews and Survey

A survey was conducted among passers-by and semi-structured interviews held with key stakeholders such as architects, administrators, curators, neighbourhood residents, visitors and passers-by. The survey aims to verify knowledge of the intangible heritage of the Sawmills, and the interviews gather perceptions about the transformation of the space, the symbolic value attributed to it, and the ways in which spiritual, industrial, and cultural memory is experienced, as well as the implications for the transformation of the neighbourhood. The analysis of these testimonies add a subjective and experiential dimension to the study and will help to understand the community impact of the reopening of the Sawmills.

2.4. Methodological design

Table 1. Qualitative approach with case study

Phase	Technique	Objective
1. Documentary	Analysis of historical archives, plans, photographs	Reconstruct the stages of the building: monastic, industrial, museum
2. Observation	Visit to the museum and its urban surroundings	Identify elements that communicate the intangible (design, narrative, uses)
3. Interviews	With curators, neighbours, visitors	Gather perceptions about the transformation of the space and its surroundings
4. Proposal	Urban semiology	Propose the communication of intangible heritage through signs, symbols and narratives that connect the spiritual and the physical

Source: Own elaboration, 2025.

2.5. Areas of analysis

- The spiritual: What traces remain of monastic life? How are they communicated?
- The industrial: How is the manufacturing era represented? What memories are preserved?
- Museums and leisure: How is the space transformed into a place of leisure and culture? What tensions exist between memory and consumption, between place and environment?

2.6. Expected results

- Analysis of the symbolic evolution of urban space and its relationship with the environment and its inhabitants.
- Reflection on the role of the Sawmills as a mediator between history and spirituality, a bridge between the visible and the invisible, the physical and the architectural, the intangible that emerges in a place of leisure.

2.7. Main supporting theories or approaches

The main theories underpinning the research range from the adaptive reuse of industrial heritage to the philosophy of leisure as resistance to utilitarianism. The role of urban memory as the axis of symbolic recovery of spaces and social transformation through the environment is also analysed.

3. Theoretical framework

Museums as cultural spaces have undergone a major transformation in the 20th and 21st centuries, adapting to social and economic changes. This evolution has generated new relationships between society and museums, moving from an "aristocratic society" to an "industrial society" and, finally, to a "consumer society" (Rodríguez Domingo, 2001). The city is the "allegorical image of society" (Fortuna, 2005, p. 3), where scripts have been lost and we are challenged to "unlearn history and geography so that we can learn them again, in a different way" (Fortuna, 2005, p. 3). Daily life has become erratic, marked by new conceptions of time, memory and space, as well as by re-evaluations of politics, aesthetics and morality" (Fortuna, 2005, p. 4). Heritage is a representation of the city and is perceived as a visual text that stimulates the senses, not necessarily linked to historical meaning, but to the narratives attributed to it by visitors-consumers (Fortuna, 2005, p. 5). Museums are key to urban planning, regenerating historic centres and renewing the urban image. Examples such as the IVAM in Valencia, the Guggenheim in Bilbao and the Picasso Museum in Barcelona show how museums transform the city. Culture is now a competitive resource for cities, which use museums as a distinctive brand, as in Malaga (Nikolic, 2011). Museums have grown in complexity and size, becoming micro-cities and grouping together in clusters, generating vitality and cohesion (Nikolic, 2011). The museum flourishes as a "paradigm of the postmodern city and symbol of culture", which has gone from being "an adornment of power to becoming an urban industry and a power in itself" (Nikolic, 2011, p. 1). The city brand is fundamental, linking real space and perception, crucial for generating opportunities and asserting identity in a competitive environment (de los Reyes Ruiz & Zamarreño, 2017).

3.1. Models of Urban Transformation through Museums and Cultural Spaces

Urban transformation through museums has been key in cities such as Barcelona and Bilbao, where cultural institutions have driven social and economic regeneration. Lisbon has integrated museum spaces into its historical fabric, and New York has converted industrial areas into cultural centres. These models show how museums can catalyse urban dynamics by promoting educational activities, inclusive exhibitions and collaborations with local communities. In diverse contexts, museums become meeting places that address social, historical, political, spiritual and human issues, reinforcing their role as active agents in creative cities that are open to leisure and the cultivation of the useless. This section analyses international and national examples, excluding Madrid, which will be dealt with in a later section as it is the central focus of the study.

3.1.1. Barcelona: the challenge of revitalising old towns

The government's drive culminated in the 1992 Olympic Games. Public and private investment in areas such as the historic centre and the old port, together with the installation of the Picasso Museum in the Casc Antic, was key to reversing the deterioration of the neighbourhood and projecting the city internationally. The opening of museums and cultural centres, driven by the "Picasso effect", diversified the institutions and consolidated a cultural district. The MACBA in El Raval is another example of urban revitalisation. Barcelona has based its image on the creation and remodelling of the MACBA, the National Museum of Catalonia and the CCCB.

Image 5: Panoramic view of the works at the port of Barcelona



Source: La Vanguardia (2022).

3.1.2. Bilbao: the risk of the Guggenheim and the phagocytosis of other museums

The opening of the Guggenheim generated economic, urban and social changes, exceeding visitor expectations and driving economic development (Barcenilla, 2022). It promoted cultural and construction projects, although it led to the neglect of smaller museums, which prompted Bilbao to create a circuit for them (Nikolic). The Guggenheim exemplifies how the architecture of a museum can transform a city and generate economic and tourist impact ((Barcenilla, 2022; de los Reyes Ruiz & Zamarreño, 2017; Rodríguez-Escudero Sánchez & Velilla Iriondo, 2005).

Image 6: Panoramic view of the transformation of Bilbao



Source: Eitb. (2014, 13 January)

3.1.3. Málaga relies on museums to build its city brand

Malaga adopted a strategy of museums as a distinctive brand, incorporating mini franchises such as the Thyssen, the Centre Pompidou and the Picasso Museum (Lizana, 2008; Pérez & Salinas, 2017). It sought to transform sun and beach tourism into cultural tourism, diversifying its offer and identity. It rehabilitated urban spaces to integrate art and heritage into the city. Public-private partnership was essential in financing and management. This commitment generated a multiplier effect in hospitality, commerce, and cultural training and education, fostering a local creative ecosystem. Thus, Malaga has positioned itself as a cultural hub in the Mediterranean.

Image 7. Image of the port with the Pompidou Museum cube.



Source: Pompidou Centre Malaga (27 August 2018).

3.1.4. Valencia: a museum that opens the city to the future of contemporary art

The opening of the IVAM in 1989 marked a turning point in the history of Valencian art, offering artists an outlet and international recognition and creating a new art scene (Alcover, 2019). The IVAM, located in the Carmen neighbourhood, opens up to the city and connects with the Turia Gardens, providing a welcoming point of access to the neighbourhood (Alcover, 2019).

Image 8: View of the IVAM museum and the Turia Park

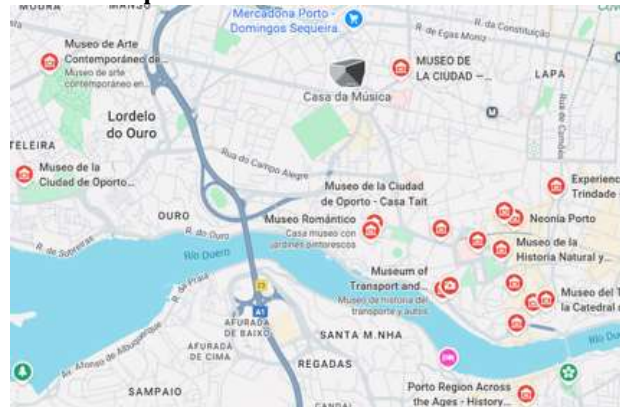


Source: Google Earth (2025)

3.1.5. Integration of municipal museums in Porto

In 2003, Porto's municipal museums were integrated into the Museu da Cidade do Porto project, seeking a "unique dissemination strategy with the aim of attracting a greater number of tourists and visitors" (González, 2015, p. 93). This project combines history and culture with nature, highlighting the architectural and landscape heritage (González, 2015, p. 103).

Map 3: Location of museums in Porto



Source: Google Map. 2025

3.1.6. The former power station converted into the Tate Modern in London

The opening of the Tate Modern in 2000, in a former power station, made it the most visited modern art museum in the world, contributing to the regeneration of the south bank of the Thames and the urban redefinition of London (Nikolic, 2011, p. 62). Its success led to the creation of the extension known as Switch House in 2016, reinforcing its role as a global icon of contemporary art. Beyond its function as a museum, the Tate Modern has become a catalyst for social transformation, integrating art into the daily lives of Londoners. Its model has inspired similar projects in other cities, demonstrating how the reuse of industrial spaces can generate new cultural hubs and revitalise declining urban areas, as analysed in section 3.2, and has been followed in capitals such as Madrid. Thus, the Tate Modern experience finds a clear parallel in Madrid, where culture becomes a tool for urban and social transformation.

Image 9: Image of the Tate Modern building



Source: Tate Modern. (2012, 23 July).

3.1.7. New York's Museum Mile

The Museum Mile on Fifth Avenue, next to Central Park, has become a global benchmark for cultural clusters (Nikolic, 2011, p. 72). This corridor energises urban and tourist life in New York, integrating nature and culture and attracting visitors and residents alike. In addition to housing renowned art, it promotes education, inclusion and intercultural dialogue. Its development has transformed the residential area into a cultural and commercial hub, boosting urban renewal, transport, tourism and gastronomy. It has also led to an increase in property values and a change in the socio-economic profile of the neighbourhood.

Map 4: Map of the museums on Fifth Avenue



Source: Google Map. 2025

These are some examples of the transformation of cities through cultural spaces and the reuse of spaces, especially in the context of industrial and urban heritage. This phenomenon has become a global strategy for the revitalisation and promotion of cities in the 21st century. For example, while Barcelona focused on the recovery of public space and the improvement of quality of life, Bilbao was rebuilt around a major architectural feature, the Guggenheim Museum, which served as a "catalyst for urban transformation at complex levels", attracting tourism and development (de los Reyes Ruiz & Zamarreño, 2017).

3.2. Intangible heritage and urban musealisation in the recovery of industrial buildings

In line with contemporary transformations of urban heritage, Da Silva and Cortiñas (2021) propose a critical reading of the museumisation of the city as a practice of symbolic conservation. Their study on reclaimed industrial spaces highlights the importance of urban memory as an axis of cultural re-signification, especially in contexts where the intangible—emotions, bonds, spirituality—is intertwined with the physical. Similarly, the monograph *Prisma Social* No. 46 (2024) highlights the role of communication in the transmission of cultural heritage and historical memory. This approach reinforces the idea that museum spaces not only preserve objects but also activate living narratives that connect past and present, community and territory. The recovery of industrial spaces such as the Belgian Sawmills is part of this logic, where architecture becomes a container of meanings and a catalyst for identity processes. Álvarez Areces (2024), in *Mirada Antropológica*, argues that the musealisation of industrial heritage should be understood as a strategy for the comprehensive recovery of the cultural landscape. The author argues that these spaces not only house material remains, but are also containers of collective memories, social practices, and symbolic meanings that must be preserved in their territorial context. "The museumisation of industrial spaces involves not only architectural recovery, but also a symbolic activation of the territory, where collective memory becomes a shared cultural experience." (Martínez-Rodríguez and García-Galera, 2024, p. 47).

4. Development

This research focuses on the study of the rehabilitation of the Belgian Sawmills from an immaterial perspective, as its restoration cannot be understood solely as an architectural intervention, but rather as a profound exercise in safeguarding and communicating the intangible heritage that inhabits its walls. It examines the role of the architects, consultants and current managers who have restored the space to its former dignity, integrating past and present in a proposal that honours the living memory of those who inhabited it.

4.1. Madrid: a capital city safeguarding its heritage and intangible stories

After this brief overview in the previous subheadings of the transformation of cities through museum cultural centres, the study focuses on Madrid as the context for the case study of this work. Specifically, in the immediate surroundings of the Old Belgian Sawmills: the Paseo del Arte, recently named "Landscape of Arts and Sciences". This axis, which includes the Prado, Reina Sofía, Thyssen-Bornemisza and Botanical Gardens (Fernández Hernández, 2019), is the epicentre of the city's cultural life. In July 2021, it was declared a UNESCO World Heritage Site.

Map 5: Map of Madrid's art walk



Source: The most inspiring kilometre in the world is in Madrid. (n.d.).

This axis, which is connected and crossed by the Paseo del Prado, was first conceived in the 18th century by King Carlos III, the mayor of Madrid, as a promenade of the Arts and Sciences, in what was then known as the Paseo del Prado (Serrano Romero, 2013). This ambitious project included the creation of the Royal Botanical Garden, the Astronomical Observatory, a Faculty of Medicine with a hospital, and the building that would later become the Prado Museum. The hospital and the Faculty of Medicine were created in what is now the Reina Sofía Museum in 1787. It integrated healthcare, teaching and scientific functions within the general hospital.

Plan 2: Map by José de Hermosilla,² of the Paseo del Prado, Paseo de Recoletos and Paseo de Atocha in Madrid, 1767.



Source: National Library of Spain. (2025)

The design of the promenade, then called the Salón del Prado, was the work of Juan de Villanueva and Juan Hermosilla, while Ventura Rodríguez was responsible for the emblematic fountains of Cibeles, Neptune and Apollo. Villanueva was responsible for the current Prado National Museum, a project dating from 1785 with a triple programme originally intended for the

² https://pro-tectonica-s3.s3.eu-west-1.amazonaws.com/saon-del-pradojpg_1636138669.jpeg

Natural History Cabinet, the Academy of Natural Sciences and the Auditorium, for the latter and for the San Fernando Academy of Fine Arts.

Image 10. Royal Astronomical Observatory 1790.



Source: Ayuntamiento de Madrid. (n.d.) whc.unesco.org/en/documents/172680

Carlos III transformed Madrid with a monumental structure comparable to other European capitals, creating the current "Art Walk", which includes the Prado Museum, the Reina Sofía Museum and the Thyssen-Bornemisza Museum. In the 20th century, the urban arts hub was expanded with the Reina Sofía Museum in the former General Hospital (enlarged by Jean Nouvel in 1999), the Thyssen Museum in the Villahermosa Palace (designed by Rafael Moneo in 1989), and the incorporation of the Hieronymite cloister into the Prado (Moneo, 2000).

Plan 3: Álvaro Siza, Juan Miguel Hernández León, Carlos de Riaño José Miguel Rueda and Fernando de Terán, Prado-Recoletos Special Plan, 2002.



Source: Ayuntamiento de Madrid. (n.d.) whc.unesco.org/en/documents/172680

Subsequently, industrialisation arrived, with buildings such as the Mediodía Power Station, an iconic electricity factory built in Madrid based on a project from 1899, with a licence granted in 1900, marking the beginning of a new era. It was promoted by businessman José Batllé and designed by architect Jesús Carrasco-Muñoz together with engineer José María Hernández. Its main function was to generate electricity through the combustion of coal, intended to supply the southern part of Madrid's old town. It was equipped with steam boilers, engines and dynamos that enabled the supply of electricity at a time of growing urban demand. Although its industrial activity declined over time and it suffered a fire, the building remained partially standing as one of the few examples of modernist industrial architecture in the centre of Madrid. In 2008, it was completely renovated and transformed into the headquarters of Caixa Fórum Madrid. Later, the

Communications Palace was built between 1907 and 1919. Subsequently, buildings such as the Bank of Spain (Banco de España, n.d.) reinforced the strategic importance of this axis, which began in the 18th century.

4.2. The Puerta de Atocha and 19th-century industrial development: the seeds of Madrid's new industrial architecture

The inauguration of Atocha station in 1851, at the southern end of Paseo del Prado, marked a symbolic entrance to Madrid in line with the enlightened vision of Charles III. With the industrialisation of the 19th century, the city underwent a profound urban transformation. Atocha became a strategic point for the transport of goods, attracting factories and workshops such as the Belgian Sawmills, dedicated to carpentry. Industries proliferated in nearby streets alongside cultural institutions such as the Botanical Gardens and the Prado Museum, creating an urban landscape where technical modernity and enlightened heritage intertwined. Madrid's industrialisation in the 19th century not only changed the city's economy, but also redefined its spaces, creating new working-class neighbourhoods and production areas that benefited from their proximity to the railway and the intellectual heart of Madrid and its urban expansion.³

4.3. The recovery of industrial architecture for museums and cultural spaces

Since the 1970s, industrial architecture has begun to be valued in Europe for its historical, aesthetic and symbolic significance (Choay, 1992), in parallel with the decline of manufacturing and the emergence of new sensibilities regarding heritage. The concept of heritage was broadened to include productive spaces such as factories and power stations, recognising their role in collective memory and urban configuration (García, 2006). This architecture went from being seen as urban waste to a strategic resource for reinterpreting history from a contemporary perspective (Valenzuela & Pizzi, 2025). Since the 1990s, many cities have transformed these spaces into museums and cultural centres, such as the Tate Modern in London, which demonstrated their potential to attract tourism and revitalise neighbourhoods (Nikolic, 2011). Culture became a tool for integrating the industrial past into contemporary narratives (Rius-Ulldemolins & Zamorano, 2014), generating artistic innovation and social cohesion (Martínez & Delgado, 2024; McGuickin, 2024). In Madrid, examples such as CaixaForum and Belgian Sawmills show how these spaces have been integrated into cultural life while respecting their industrial identity (Madrid.es, n.d.).

4.4. Industrial heritage as an object of transformation and reuse

Industrial heritage has become a key element of urban transformation, redefining the relationship between city and identity (Layuno, 2007). It includes not only buildings, but also machinery, archives and testimonies (García, 2020). Its recovery responds to the disappearance of industries and functional obsolescence, allowing its reuse for cultural purposes (Rodríguez-Escudero & Velilla Irondo, 2005). In Madrid, the Belgian Sawmills represent this process. Founded at the end of the 19th century and located near Atocha, its location facilitated railway logistics. After industrial abandonment, the City Council acquired the property and allocated it for cultural uses. Its functional architecture was preserved and integrated into the Intermediae project, becoming the headquarters of MediaLab Prado and, more recently, new cultural and museum projects (Madrid.es, n.d.).

³ Urban expansion. The Paseo del Prado, which had already been a cultural and scientific hub since Carlos III's Enlightenment project, also became a key urban corridor for the development of new neighbourhoods. Neighbourhoods for both workers and the bourgeoisie were created or expanded, such as Delicias, Salamanca and Ciudad Lineal.

4.5. The Rehabilitation Project of the former Belgian Sawmills as an example of the recovery of intangible heritage

In 2007, architects María Langarita Sánchez and Víctor Navarro Ríos won the competition for the rehabilitation and remodelling of the buildings, with work carried out between 2009 and 2012. The new facilities were inaugurated in 2013 and housed Medialab Prado until 2021. Since 2023, the building has been home to the Belgian Sawmills Cultural Centre. The Langarita Navarro Studio's project for the architectural adaptation of the former Belgian Sawmills building has been recognised with the 12th Spanish Architecture and Urbanism Biennial Award in 2013, the COAM Award in 2013, the Sacyr Award for Innovation in 2014, and the COAM+10 Award in 2023.

Image 11: Current spaces at the Belgian Sawmills



Source: Belgian Sawmills (2025)

The Belgian Sawmill is currently used as a municipal cultural building located on the Paseo del Arte and, as mentioned above, forms part of the Landscape of Light, recognised as a UNESCO World Heritage Site. Since it was established as a new municipal space in 2022, it has been integrated into the ecosystem of cultural centres located on the Paseo del Prado–Buen Retiro. The competition won for the renovation of the building aimed to "adapt the old Belgian sawmills" to convert it into the Intermediae-Prado centre. The winning project was "Street Fighter" by the aforementioned architects, María Langarita Sánchez and Víctor Navarro Ríos, who stated that they wanted to strike a balance between what the building has been and what it will be: the old building will retain its structure and "the memory of the past will be preserved as a full stop, new paragraph".

Image 12: Architectural renovation of the Belgian Sawmills



Source: Serrería Belga (2025)

The recovered space of the old sawmills not only functions as a museum space that preserves and exhibits tangible heritage, but also acts as a catalyst for urban and social transformation and as a means of communicating intangibles, enriched by the arrival of social networks and data (Fernández Hernández, 2020).⁴ By integrating into the fabric of the city, the recovery of these

⁴ Fernández Hernández, R. (2020). The arrival of data in museums. *Communication and Man*, (16), 83–100. <https://doi.org/10.32466/eufv-cyh.2020.16.582.83-100>

spaces revitalises historically forgotten areas, turning them into hubs of creativity, leisure and symbolic communication of past and present stories and lives. These spaces allow interaction between citizens and cultural narratives, generating a dialogue that transcends the material and delves into the intangible beyond their architectural value. They are spaces that protect and transmit an intangible heritage (Musicco-Nombela, et al., 2025)⁵: Memory, identity and collective emotion, re-signifying public space by recovering it for leisure and encouraging citizen participation in inclusive cultural processes and transforming their environments.

4.6. Communicating the intangible heritage of the old Belgian Sawmills

This section discusses how the intangible heritage of the former Belgian Sawmills in Madrid is communicated, using a qualitative approach that combines documentary analysis, direct observation, interviews and semiological reading. Observation of the space and its urban environment allows us to identify how memories are materialised in the architecture and in the exhibition narrative. The voices of the actors involved provide an experiential dimension that enriches the understanding of the place as a space laden with meaning. Symbolic analysis reveals the continuity between the spiritual, the productive and the cultural, and raises tensions between memory and consumption. Finally, it reflects on the museographic strategies that mediate between history and experience, and on the role of the museum as an agent of urban re-signification.

4.6.1. Media coverage and social impact

The reopening of the Belgian Sawmills Cultural Centre to the public on 12 September 2025 is a paradigmatic case for analysing its communication strategy in traditional media. This date marked the start of two exhibitions commemorating the building's centenary, and its dissemination was articulated through various non-digital channels. On television: of particular note was the appearance on Telemadrid, which covered the event with a news item highlighting the heritage and cultural value of the space, reinforcing its visibility in regional media. This type of coverage allows for a wide and diverse audience to be reached, consolidating the centre's institutional image.

Image 13: Television news report on the reopening of the Sawmills on 12 September 2025



Source: Telemadrid website (2025)

In the press: Newspapers such as Diario del Ayuntamiento de Madrid published detailed press releases about the exhibitions that had opened, including references to unpublished works and historical editions of Don Quixote. The press lends depth and legitimacy to the cultural discourse of the space.

⁵ Musicco-Nombela, D., Fernández-Hernández, R., & Cozar-Castañeda, C. (2025). The intangible heritage of monasteries: spiritual urban refuges. Street Art & Urban Creativity, 11(2), 33–60. <https://doi.org/10.25765/sauc.v11i2.2025>

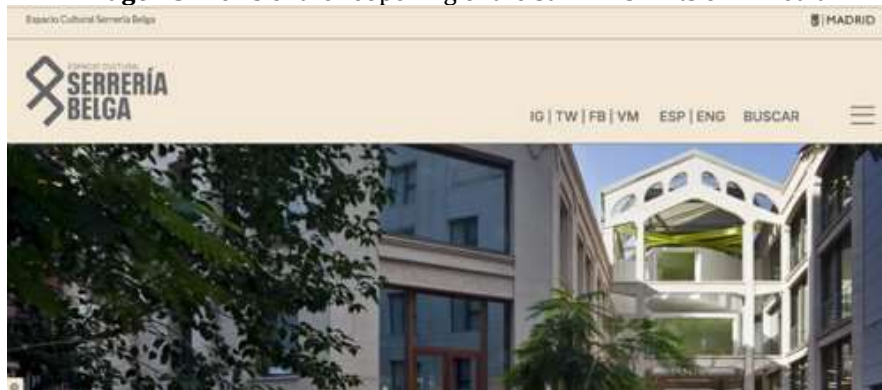
Image 14: News of the reopening in the press



Source: Diario de Madrid website (2025)

On the radio: Although less visible, local and cultural radio stations have broadcast interviews and mentions about the reopening, especially on programmes dedicated to Madrid's agenda. On urban billboards: The Belgian Sawmills use billboards in public and cultural spaces in the centre of Madrid, reinforcing the link with the urban environment and attracting spontaneous visitors. On its official website: The website www.serreria-belga.es centralises information on programming, schedules and activities, serving as the backbone of institutional communication. Its accessible and up-to-date design makes it easy for the general and specialised public to consult.

Image 15: News of the reopening of the Sawmills in its own media



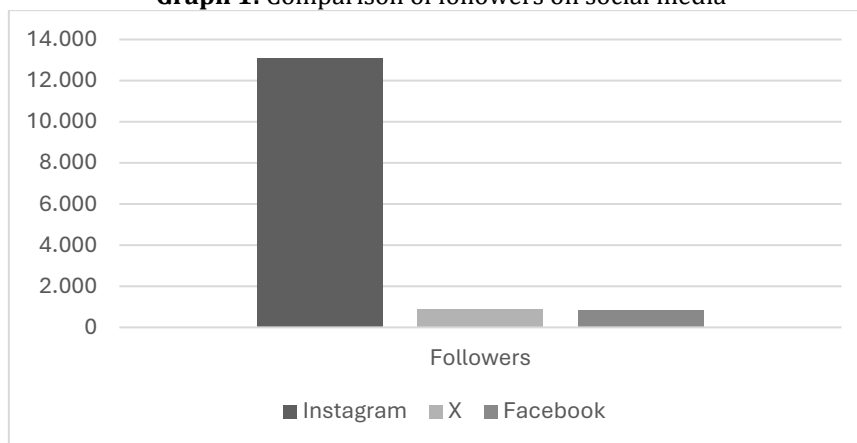
Source: Serrería Belga website (2025)

This multi-channel deployment demonstrates a communication strategy that combines traditional media with new social media, as will be seen below, to position the space as a cultural reference point in the heart of Madrid. Even so, it shows shortcomings that will be seen in the conclusions regarding the communication of the Sawmill's intangible heritage.

4.6.2. The Belgian Sawmill's social media and its role

The digital presence of the old Belgian Sawmills is articulated through three social networks: Instagram, X and Facebook, with Instagram being the most used network in terms of both frequency of posts and audience, with some 13,000 followers, compared to approximately 900 on X and 810 on Facebook. All profiles were created in May 2021.

Graph 1: Comparison of followers on social media



Source: Instagram, X and Facebook of the Belgian Sawmills (2025)

On Instagram, the @serreria_belga account is presented as a channel for disseminating artistic and cultural activities. Among the posts, you can find images of photography and visual arts exhibitions—such as those dedicated to Bernd and Hilla Becher or the Helga de Alvear Collection—other thematic projects that combine music, literature and gender, as well as cultural weekend proposals and guided tours with music. These posts also feature collaborations with entities such as Lucta Group and Ernesto Ventós. Overall, the Instagram profile combines static images, reels and calendar posts.

Image 16: Belgian Sawmills Instagram.



Source: Belgian Sawmill Instagram account (2025)

Image 17: X Belgian Sawmills



Source: Sawmill X account (2025)

Instagram is also the most widely used social network. Content is updated regularly, with several posts each month, usually aligned with the centre's exhibition and activity programme. Sometimes several posts are concentrated in a short period of time to highlight a specific event. However, other posts covering different activities can also be found scattered throughout the year. On X, under the same username @serreria_belga, communication focuses on promoting events and evoking Madrid's cultural tradition. Tweets announce specific activities, such as exhibitions, gastronomic evenings or international artist residencies, and include precise details of dates, artists and schedules. Messages of a literary and heritage nature are also published, highlighting Madrid's connection with artistic creation. Although there are no explicit collaborations in the content reviewed, references to international contexts, such as the residency in Shanghai under the slogan #SwatchArtPeaceHotel, show the possibility of broader cultural networks. The use of hashtags such as #SerreríaBelga and the mention of the Barrio de las Letras reinforce the local identity of the space. In terms of frequency, activity on this network is less constant than on Instagram: several posts are recorded per month, with peaks of higher frequency during periods of intense programming or coinciding with notable events. However, during weeks with less

cultural activity, updates are more sporadic. On Facebook, the joint strategy highlights both the historical value of the building and its current cultural functionality. The posts highlight the unique heritage of the Belgian Sawmills and present content such as sensory exhibitions (e.g., *En el compás del verano*), concerts such as *Piano City Madrid*, and collaborations with companies such as Iberia, as well as participatory initiatives such as the *Los Paseantes* cultural route.

Image 18: Facebook page of the Belgian Sawmills



Source: Belgian Sawmills Facebook (2025)

The style is informative and evocative, balancing the architectural past with the contemporary cultural vitality of the space. Looking at the activity on this profile, updates are less frequent than on Instagram, with posts tending to focus on specific exhibitions or events of particular relevance. In some months, activity intensifies to follow up on the programme, while in others the pace is slower. Analysis of these three platforms reveals a coherent and diverse digital communication strategy. Instagram reinforces the aesthetic and sensory dimension; X emphasises the timely promotion of events and the literary projection of the city; while Facebook combines historical memory with collaborations and participatory experiences. This complementarity helps to consolidate a consistent digital identity, amplifying the cultural reach of the Belgian Sawmills and reinforcing its role as a meeting point between tradition and artistic innovation. Although the Belgian Sawmill's presence on social media is active and varied, it could be strengthened with greater regularity on platforms such as X and Facebook, which show less consistency than Instagram. A more consistent strategy in terms of posting frequency, together with greater use of interactive resources—polls, live streams, or stories—would allow for greater interaction with the public and further consolidate its digital visibility. The social media channels of the old Belgian Sawmills are a fundamental tool for promoting this cultural space, not only in terms of its current programming, but also in terms of its historical identity as a former sawmill and its link to the heritage of the convent that preceded it. In this way, digital channels not only promote events, but also help to keep the memory and cultural influence of the place alive. In the case of social media, there is also a lack of effective communication of intangible heritage, as will be discussed in the conclusions.

4.6.3. Testimony from institutional and professional authorities at the reopening of the Belgian Sawmills Centre. The meaning of the new direction

The reopening of the Serrería Belga Cultural Space on September 12, 2025, was celebrated with the exhibitions *A Thousand and One Quixotes* and *Madrid's Literary Cafés*. From Madrid City Council, the delegate of the area, in her institutional statement during the reopening of the Serrería Belga Cultural Space, emphasized: "The Serrería Belga not only restores a historic building but transforms it into a living space, open to the city and its citizens. It represents a commitment to culture as a driver of urban cohesion" (Rivera de la Cruz, 2025). The Regional Ministry of Culture of the Community of Madrid highlighted the symbolic value of the space on its centenary and its

capacity for reinvention in the institutional statements of the Regional Minister of Culture, Tourism, and Sports on the occasion of the reopening (De Paco Serrano, 2025). The curatorial team of one of the reopening exhibitions, A Thousand and One Quixotes, and specifically its curator, explained that the exhibition connects Cervantes' legacy with contemporary interpretations (García, 2025). Thus, the Serrería Belga emerges as a cultural hub that articulates memory, contemporaneity, and participation. According to the architects responsible for the building's rehabilitation—whose project preserved the original structure of the former sawmill while incorporating elements of natural light and industrial materials: "The goal was to preserve the building's memory without turning it into a museum of itself. The architecture had to facilitate cultural use while inviting strolling, contemplation, and encounter" (Langarita & Navarro, 2025). These institutional and professional voices shape a shared narrative around the reopening: the Serrería Belga is presented as a cultural node that integrates memory, contemporaneity, and citizen participation, in harmony with the historical identity of the Barrio de las Letras and the city's cultural policies.

4.6.4. Expert testimony. Interview with architect Ponce de León. The Belgian Sawmills as a "container" for the intangible.

Through the expert voice of architect Pedro Ponce de León, who advised on the extensive Paisaje de la Luz project at the time, and a qualitative interview conducted as part of this research, key contributions are incorporated that provide a deeper understanding of the conceptual, heritage and urban planning foundations underpinning this initiative. Architect Pedro Ponce de León, an expert in the restoration of historic buildings, emphasises that the transformation of industrial architecture into cultural spaces is key to urban revitalisation and the preservation of heritage. According to Ponce de León, these buildings, such as the Belgian Sawmills in Madrid, are ideal for cultural activities due to their scale, brightness and versatility, and can become "containers" of intangible heritage, housing experiences and knowledge that transcend the material. Their conservation enriches the urban landscape and redefines their function in cultural, educational and participatory terms. Furthermore, he emphasises the importance of professional responsibility and citizen participation in the management of cultural heritage (Ponce de León, 2025).

4.6.5. Testimonials and neighbourhood survey on the social and cultural impact of the reopening of the old Belgian Sawmills Cultural Centre in 2025.

The Belgian Sawmills are located in a paradigmatic enclave for art in the city of Madrid, in the Barrio de las Letras neighbourhood. Covering nearly 4,000 square metres, its unique early 20th-century industrial building is one of the outstanding properties that make up Madrid's Paisaje de la Luz (Landscape of Light), recognised as a UNESCO World Heritage Site. The axis is located on Paseo del Prado, which connected Paseo de los Agustinos Recoletos, Paseo de los Jerónimos and Paseo de Atocha. The Sawmills are located between Calle Alameda, Calle Cenicero and Calle Almadén (formerly Calle Jesús María).

Plan 4: Location of the Belgian Sawmills



Source: Google Map (2025)

As mentioned in the introduction to this paper, the Old Belgian Sawmills Cultural Centre was reopened in 2025. This reopening has led to a series of changes in the surrounding area and has reinforced a transformation in the neighbourhood that began with the restoration of this site. To understand the relevance of this restoration in its urban environment, a series of semi-structured face-to-face interviews were conducted, as mentioned in the methodology section. Informed consent was requested in order to include their responses in this study, and it was decided to anonymise the participants; from now on, they will be referred to as interviewee 1: 72-year-old man; interviewee 2: 35-year-old woman, and so on. The interviews varied in length, ranging from 10 to 25 minutes, depending on the availability and willingness of each participant. They were conducted in public spaces within the neighbourhood itself—mainly in streets, squares, and entrances to the Cultural Centre—with the aim of facilitating spontaneity and access to a diverse sample of residents. To ensure a meaningful representation of the community, selection criteria were applied based on both sociodemographic factors and links to the use of and relationship with the neighbourhood's cultural environments. Diverse profiles were included, such as retired people with a long history in the neighbourhood, young mothers and fathers with small children who live in the area, single adults who occasionally participate in cultural activities, and young workers who carry out their professional activities in the immediate vicinity. This diversity made it possible to gather contrasting perceptions about the reopening of the Cultural Centre and its impact on everyday life in the neighbourhood.

4.6.6. Testimonials from the neighbourhood: residents' perceptions of the reopening of the Belgian Sawmills Cultural Centre

With the aim of incorporating a qualitative dimension into the analysis of the social and cultural impact of the reopening of the old Belgian Sawmills Cultural Centre in 2025, brief interviews were conducted with residents of the Barrio de las Letras neighbourhood. The testimonies collected reveal diverse perceptions depending on age, length of residence and connection to the urban and cultural environment. To preserve the privacy of the participants and facilitate reading, fictitious names have been assigned to the interviewees.

Image 19: Streets where the sawmills are located, Cenicero and Alameda streets



Source: Own elaboration, 2025.

4.6.6.1. Interview 1: "Antonio", 72 years old, retired

Antonio has lived in the neighbourhood for a decade, during which time he has witnessed the consolidation of the urban transformation that began with the opening of the Caixa Forum (2008), the gradual pedestrianisation of several streets in the Las Letras neighbourhood, and the initial renovation work on the Belgian Sawmills, which began in 2006 and was completed in 2012.

Image 20: Streets in the Paseo del Prado esplanade area, Calle Almadén in front of Caixa Fórum



Source: Own elaboration, 2025.

His testimony was recorded while he was resting on a bench located at the intersection of Cenicero and Alameda streets, in front of the Caixa Forum's vertical garden and overlooking Paseo del Prado. "What they've done is good. The neighbourhood is quiet and comfortable. There is a lot of activity and different people from outside the neighbourhood, foreigners who come to Caixa Fórum." Antonio expresses a positive assessment of the urban environment, highlighting tranquillity and comfort as attributes of the neighbourhood. His observation about the influx of foreign visitors to Caixa Fórum suggests a perception of cultural dynamism, although not necessarily linked to the Belgian Sawmills. In fact, he admits to not knowing the history or the reopening of the space: "I don't know much about the history of the Sawmills or its opening." This testimony reveals a disconnect between certain residents and the new cultural facility, which could be interpreted as a gap between the physical transformation of the environment and the symbolic appropriation of the space by the community. The lack of knowledge about the Belgian Sawmills, even among long-time residents, raises questions about institutional communication mechanisms and neighbourhood participation in cultural reopening processes.

4.6.6.2. Interview 2: "Ana," 35 years old, mother of two young children

Ana is part of a group of young parents whose children regularly play in the playground located between Alameda and Almadén streets, right next to one of the rear façades of the Belgian Sawmills. Her children, aged 6 and 4, attend the Antonio Palacios public school, located just a few minutes from the cultural space. Ana values the cultural environment in which her children are growing up: "They are very lucky. We have the Prado, the Reina Sofía, the CaixaForum... all just a few steps away. It's a neighbourhood with a very high cultural level." This testimony reflects an active appropriation of the museum environment by young families, who integrate cultural visits into their daily lives. However, when referring to the reopening of the Belgian Sawmills, Ana expresses a sense of loss regarding its previous use: "Before, there was the Medialab, it was much brighter, it took advantage of the large windows. They did things for children, for families, for the neighbours. Now it seems more closed off, more distant." The reference to the former Medialab-Prado, which occupied the Sawmills from 2007 until its move to the Matadero in 2021, reveals a collective memory linked to the architectural and programmatic openness of the space.

Image 21: Streets where the Almadén and Alameda streets meet



Source: Own elaboration, 2025.

Ana regrets that the new configuration of the centre, which reopened on 12 September 2025, has introduced physical and symbolic barriers: "They have put up a fence that wasn't there before. You can no longer walk directly from the park to the Sawmills courtyard." This testimony suggests a transformation in the relationship between the cultural space and its immediate surroundings. The installation of barriers, together with a programme less oriented towards children and the community, may be generating a perception of exclusion among neighbours who previously felt involved in the place. The reopening, although celebrated institutionally, seems to have weakened certain everyday links between the centre and the social fabric of the neighbourhood.

4.6.6.3. Interview 3: "Cristina," 56, lifelong neighbour of the house on Alameda Street opposite the Belgian Sawmills

Cristina lives alone in a building opposite the Belgian Sawmills. We found her out walking her dog, as part of her daily routine. She has deep ties to the neighbourhood: she has lived there all her life and has witnessed its urban, cultural and social transformations, including the pedestrianisation of the streets around her home. According to her, the neighbourhood has undergone major changes.

Image 22: Esplanade of the Belgian Sawmills between Almadén and Alameda streets



Source: Own elaboration, 2025.

She particularly remembers the fire that broke out in 1998, which affected a petrol station and the old power station located on the site where the Caixa Forum now stands. The current building corresponds to the part of the power station that remained standing, which was later converted into a cultural centre. The fire even affected her home, but it opened up a space in front of her building and in front of Caixa Forum where the vertical garden has now been built. "It was a very difficult time. But since then, the neighbourhood has changed a lot. Now it's quieter, there's less traffic. It's a different world." Cristina expresses clear satisfaction with the evolution of the urban environment, highlighting the reduction in traffic and the improvement in quality of life. As for the Belgian Sawmills Cultural Centre, her assessment is enthusiastic: "The Sawmills have given the area a huge boost. It's a privilege to live here, in the Barrio de las Letras neighbourhood and surrounded by so many art spaces." Her testimony reflects a symbolic appropriation of the cultural space as part of the prestige and identity of the neighbourhood. Unlike other interviewees, Cristina does not mention specific activities or previous uses of the building, but focuses on the overall impact she perceives on the environment. For her, the reopening represents a consolidation of the cultural value of the neighbourhood, reinforcing its character as a privileged enclave within the city.

4.6.6.4. Testimony 4: "Juan", 86 years old, living memory of the neighbourhood

Juan has lived in the Las Letras neighbourhood since his birth in 1939. His testimony provides a unique historical perspective, having known the Belgian Sawmills when it was in full operation as an industrial space.

Image 23: Streets where the Almadén and Alameda esplanade is located



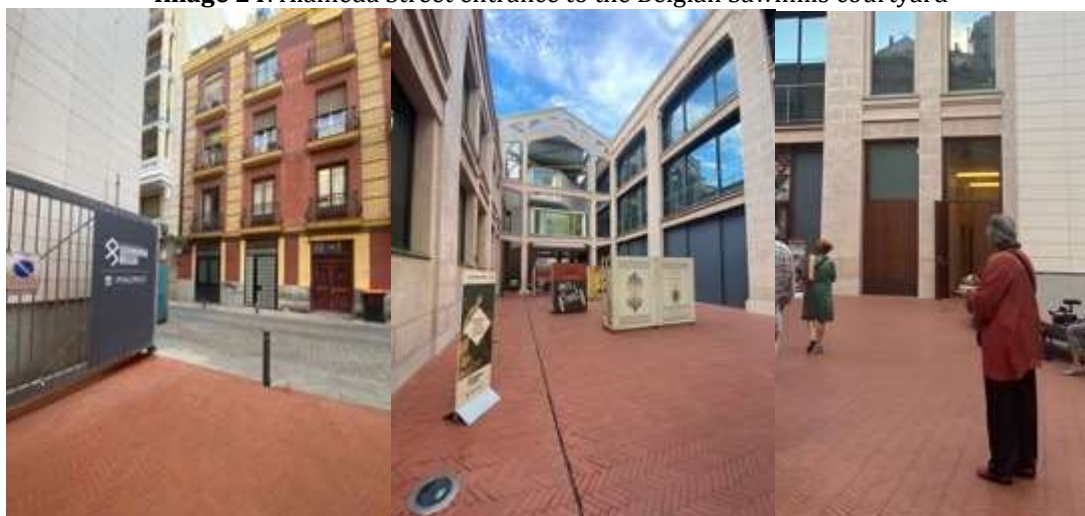
Source: Own elaboration, 2025.

He vividly remembers his childhood, when he was sent to pick up orders or simply sneaked between the machines to watch the hustle and bustle of work: "It was fascinating to see all those machines, the wood, the people working. I loved going in there as a child." The Belgian Sawmills continued to operate as a wood cutting and processing centre until the late 1970s, approximately 1978. Juan witnessed the subsequent abandonment of the building and the deterioration of the urban environment, especially after the 1998 fire that affected the petrol station and the old power station on the site of the current CaixaForum1: "After that, the neighbourhood got much worse. Even the people walking down the streets were different." Today, Juan celebrates the reopening of the space as a cultural centre, although he does so with a mixture of pride and nostalgia: "I like seeing the Sawmills open again, as a cultural venue. But I miss those times." His testimony reveals how the reopening of the building triggers personal and collective memories, and how the symbolic and cultural value of the space is transformed over time. Nostalgia does not prevent a positive assessment of the present, but it does temper enthusiasm with a critical view of the loss of industrial identity.

4.6.6.5. Testimony 5: "María", 67 years old, return to urban memory

María returned to live in the neighbourhood after her mother's death, although her connection to the area dates back to her childhood in the 1950s and 1960s. She lived on Fúcar Street and attended the school that today bears the name of Antonio Palacios. She remembers a quiet neighbourhood, inhabited by middle-class families, where childhood was spent in freedom: "It was a very quiet neighbourhood. You could walk the streets alone, without fear. Everything was familiar." For decades, her relationship with the neighbourhood was intermittent, marked by visits to her parents. It was only after her mother's death that she returned to live there. Today, she deeply appreciates the urban and cultural transformation of the area: "I really like how everything is now. They are even going to open a new health centre in an old palace, just across from the Caixa Forum." María is referring to the renovation project of the building on Gobernador Street, where a new health centre and cultural space will be installed, replacing the dilapidated centre on Alameda Street. This improvement in healthcare infrastructure reinforces her perception of the neighbourhood's revitalisation. She has also visited the Belgian Sawmills Cultural Centre since its reopening on 12 September 2025, and highlights two exhibitions that she found particularly significant: "One on Cervantes, very well put together. And another on old cafés, which brought back many memories".

Image 24: Alameda Street entrance to the Belgian Sawmills courtyard



Source: Own elaboration, 2025.

Her testimony reflects a cultural reappropriation of the space, where the exhibition programme activates individual and collective memory. María embodies the profile of a neighbour who, after years away, reconnects with the neighbourhood through its new cultural and social facilities.

Image 25: Interiors of Belgian Sawmills exhibitions



Source: Own elaboration, 2025.

4.7. Analysis of interview and survey responses

Based on these semi-structured interviews, it can be deduced, as shown in Table 2, that the majority view the urban change in the neighbourhood positively. Perceptions of the reopening of the Belgian Sawmills are more diverse: ranging from enthusiasm (Cristina, María), nostalgia (Juan), criticism (Ana), to indifference (Antonio). The emotional connection to the space seems to influence the assessment: those who knew it in its previous use (Ana, Juan) tend to express more nuance or nostalgia.

Table 2: Summary of interview testimonies, classifying perceptions about the reopening of the Belgian Sawmills and the change in the neighbourhood

Interviewee	Age	Relationship with the neighbourhood	Reopening of the Belgian Sawmills	Change in the neighbourhood
Antonio	72	Resident for 10 years	Indifferent or disconnected. He does not know the history or the reopening	Happy. Values the tranquillity and cultural dynamism
Ana	35	Young mother, user of the playground	Dissatisfied and nostalgic. Prefers the old Medialab, regrets the loss of accessibility	Happy but critical. Values the cultural environment but feels excluded
Cristina	56	Lifelong neighbour	Satisfied and enthusiastic. Sees the Sawmills as a cultural driving force	Happy. Values pacification and urban improvement.
Juan	86	Living memory of the neighbourhood	Satisfied but nostalgic. Celebrates the reopening, but misses the industrial past	Nostalgic. Recognises the change, but takes a critical view of the loss of identity
María	67	Recently returned, childhood in the neighbourhood	Satisfied and cultural reappropriation. Enjoys the exhibitions and the new use of the space	Happy. Values urban and cultural transformation

Source: Own elaboration, 2025.

Extrapolating this data using the snowball method, we project the results proportionally onto a surveyed neighbourhood population of 250 people, as shown in Table 3, the symbolic and emotional impact of both the reopening of the Sawmills and the urban transformation of the neighbourhood can be clearly seen.

Table 3: Extrapolated results (250 residents)

Category evaluated	Subcategory	Estimated number of residents	Percentage of 250
Reopening of the Belgian Sawmills	Satisfied	150	60
	Dissatisfied / Nostalgic	50	20
	Indifferent / Disconnected	50	20
Change in the neighbourhood	Happy	200	80
	Nostalgic/Critical	50	20

Source: Own elaboration, 2025.

This table shows that 60% of residents would be satisfied with the reopening of the Belgian Sawmills, although 40% show emotional distance or criticism (20% nostalgic, 20% indifferent). 80% view the urban change in the neighbourhood positively, suggesting strong acceptance of the overall transformation. Nostalgia and criticism are present, but in the minority, indicating that historical memory and the loss of community use still weigh heavily on certain profiles.

Based on this data, a series of tables, graphs and maps have been produced to further clarify and visualise the impact of the space on the environment.

Table 4: Predominant emotions among the 250 pedestrians surveyed

Emotion	Associated with the thematic axes	Generational profile	Estimated intensity	Key comment
Satisfaction	Reopening and urban change	Older people (Cristina, María)	High (60%)	"It's a privilege to live here"
Nostalgia	Reopening (previous use, industrial memory)	Older people (Juan, Ana)	Medium (20%)	"I miss those times"
Indifference	Reopening (symbolic disconnection)	Seniors (Antonio)	Average (20%)	"I don't know much about its history or its opening."
Criticism / Loss	Reopening (barriers, exclusion)	Young people (Ana)	Average (20%)	"They've put up a fence that wasn't there before."
Cultural enthusiasm	Urban change	All generations	High (80%)	"We have the Prado, the Reina Sofía, the CaixaForum..."

Source: Own elaboration, 2025.

This table summarises the predominant emotions surrounding the two axes: the reopening of the Belgian Sawmills and the urban change in the neighbourhood, classified by type of emotion and intensity. It shows that young people (20–40 years old) → E.g. Ana. Adults (41–65 years old) → E.g. Cristina, María. Older people (66+ years old) → E.g. Antonio, Juan.

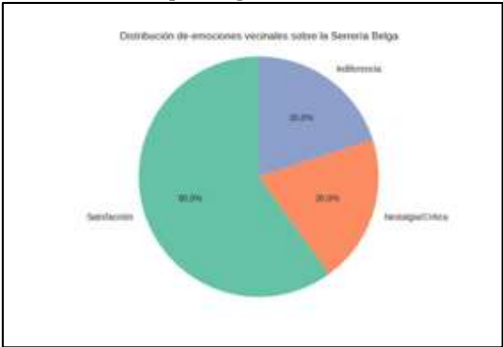
Table 5: Reactions by generation (over 250 residents)

Generation Satisfied with the Serrería Nostalgic/Critical Indifferent Happy with urban change				
Young	30	20	0	50
Adults	60	10	0	70
Seniors	60	20	50	80

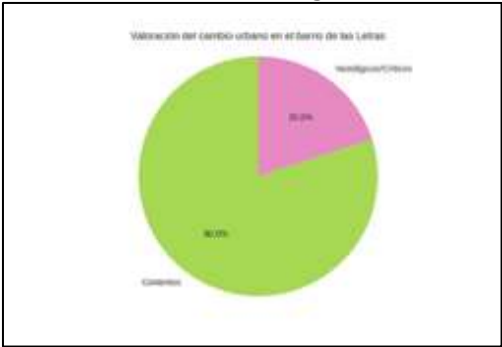
Source: Own elaboration, 2025.

Adults are the most satisfied and least critical group. Older people show greater emotional diversity: nostalgia, disconnection and also enthusiasm. Young people value the cultural environment, but criticise the loss of accessibility and the shift away from a community focus. These data are clearer in the following graphs.

Graph 2 pie chart: Neighbourhood emotions on the reopening of the

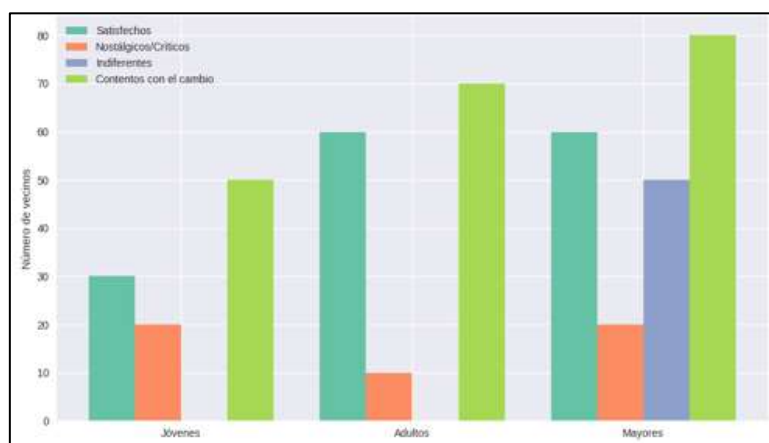


Graph 3 pie chart: Assessment of the change urban in the neighbourhood



Source: Own elaboration, 2025.

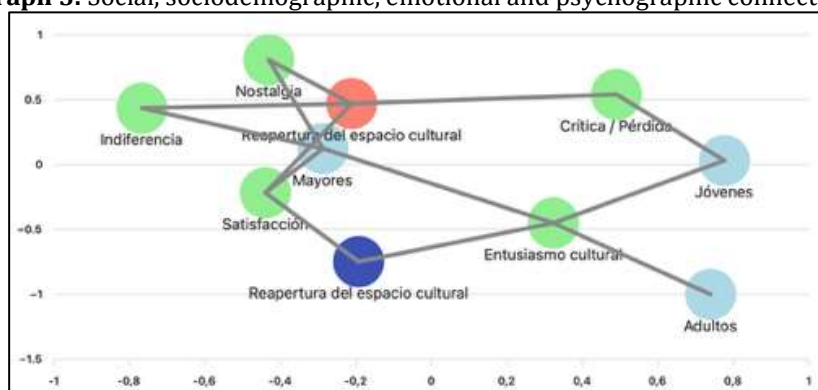
The pie chart: Neighbourhood feelings about the reopening of the Belgian Sawmills shows how feelings are distributed among residents: Satisfaction: 60%. Nostalgia/Criticism: 20%. Indifference: 20%. The pie chart: Assessment of urban change in the neighbourhood reflects the general perception of the transformation of the environment: Happy: 80%. Nostalgic/Critical: 20%. Graph 4 compares how different generations react to the reopening of the Serrería and urban change: Young people (20–40 years old) are more critical of the reopening, but very happy with the urban change. Adults (41–65 years old): Greater overall satisfaction, with low criticism. Older people (66+): A mixture of satisfaction, nostalgia and indifference, although they greatly value the urban change.



Graph 4: Cross-generational reactions to the reopening and urban change
Source: Own elaboration, 2025.

To better understand the emotional connections between residents with regard to the two main questions, a social graph has been created, represented as follows: Blue nodes: Generational groups (young people, adults, older people). Green nodes: Emotions (satisfaction, nostalgia, indifference, criticism/loss, cultural enthusiasm). Salmon nodes: Central themes (reopening of the cultural space, transformation of the neighbourhood).

Graph 5: Social, sociodemographic, emotional and psychographic connections



Source: Own elaboration, 2025.

The social graph represents the emotional connections between residents of the Barrio de las Letras neighbourhood in relation to the reopening of the Belgian Sawmills and urban change. Each node represents a generational group (young people, adults, older people) and is linked to emotions such as satisfaction, nostalgia, criticism or indifference. The connections with the two main themes are also shown: the reopening of the cultural space and the transformation of the neighbourhood. Each node represents a generational group (young people, adults, older people)

and is linked to emotions such as satisfaction, nostalgia, criticism or indifference. Connections with the two main themes are also shown: the reopening of the cultural space and the transformation. The connections highlighted are that older people are connected to multiple emotions (satisfaction, nostalgia, indifference). Young people express both criticism and cultural enthusiasm. The transformation of the neighbourhood generates intergenerational enthusiasm. The reopening of the Belgian Sawmills is linked to diverse emotions, from satisfaction to criticism. Finally, using the words most frequently used by residents during the interviews, a word cloud has been generated based on the emotions and perceptions of those interviewed with regard to the spaces, architecture, culture and, in general, the urban environment of the Sawmills. All the terms represented have been mentioned by the residents of the Belgian Sawmills. The words with the greatest weight reflect the intensity and frequency estimated in the data collected.

Cloud 1: Terms most frequently used in the interviews. Emotions and perceptions



Source: Own elaboration, 2025.

This visualisation allows us to identify at a glance the concepts and emotions most relevant to the community of residents surveyed in relation to the Belgian Sawmills. Terms such as "satisfaction", "enthusiasm", "culture" and "neighbourhood" stand out, reflecting a positive assessment of the space and its integration into the daily and cultural life of the surrounding area. At the same time, the presence of words such as "memory," "transformation" and "exclusion" reveals the coexistence of feelings of nostalgia and criticism, associated both with processes of urban reappropriation and with the barriers perceived by certain groups. This visualisation allows us to intuitively identify the diversity of experiences and expectations surrounding the Belgian Sawmills, highlighting the complexity of urban change processes and the importance of considering the voices of the community in the management of these spaces.

4.7. Low awareness of the intangible heritage of the Sawmills

It should be noted in this separate section that both the interviews, in which only 20% were aware of the former use of the Sawmills space as an industry and 0% of its previous use as a convent, church and hospital for the dying, and the survey, in which only 25% were aware of the building's past history, are a clear indication of the urgent need to communicate the intangible heritage of this place.

5. Conclusions

After analysing the results of the survey, the street interviews and the study of the media used by the Belgian Sawmills, it can be concluded that the transmission of the intangible heritage of the Sawmills space remains insufficient. Despite its symbolic value and its spiritual, industrial and cultural history, the communication strategy has failed to transcend the institutional sphere or generate a meaningful link with the public. The limited media coverage obscures the historical

richness of the site. It is proposed that the Sawmills open up more to its surroundings and adopt multimedia resources, following examples such as Alcatraz in San Francisco Bay or Nero's Domus Aurea in Rome, two relevant educational s that use multimedia and narrative resources to convey the lives of those who inhabited them and their history. The use of augmented reality, holograms, images and ambient sounds allows visitors to experience and understand the memory of the place in a much more vivid way. Applying similar strategies in the Belgian Sawmills, both inside and outside, would help to bring its intangible heritage and history to a wider audience, connecting visitors emotionally with the memory of Madrid and its inhabitants.

6. Discussion

Although the qualitative approach has allowed for an in-depth and contextualised approach to the case of the Old Belgian Sawmills, the study has certain limitations inherent to its design. The research has focused on a single case, which limits the possibility of generalising the findings to other heritage sites with different characteristics. Furthermore, the availability of documentary sources has conditioned the historical reconstruction, especially with regard to the monastic period, where records are fragmentary. The interviews, although enriching, reflect subjective perceptions that may be influenced by personal or contextual factors. The survey, although it has provided interesting data, could be expanded to carry out a more quantitative study and a more in-depth analysis of media data. Finally, the semiological analysis has been limited to the visible and accessible elements of the museum, without being able to cover all the symbolic layers that could emerge in other exhibition formats or sensory experiences. Based on the findings and limitations identified, several lines of future research are proposed that could broaden and deepen the study of intangible heritage in urban contexts. It is suggested that the theoretical framework be expanded with approaches from urban anthropology and relational aesthetics in order to address the dynamics between memory, space and cultural experience with greater complexity. Finally, future work should expand the proposals for tools and narratives for communicating intangible heritage in urban spaces, posing significant educational and dissemination challenges, especially when it comes to articulating multiple and sometimes contradictory memories. As in the case of the Old Belgian Sawmills, it is clear how the overlapping of symbolic layers—spiritual, industrial, and cultural—requires sensitive and contextualised museographic strategies.

7. Acknowledgements

This article is the result of research carried out within the framework of the Intangibles Project, conducted by the NICOM Permanent Research Group at the Francisco de Vitoria University. <https://www.ufv.es/facultad-de-ciencias-de-la-comunicacion/investigacion/grupo-de-investigacion-sobre-nuevas-tecnologias-aplicadas-a-los-nuevos-medios-y-nuevos-lenguajes-en-informacion-y-comunicacion-para-un-mundo-nuevo-nicom/>

References

- Alcover Bueno, B. (2019). *Evolución de los equipamientos modernos en la ciudad de Valencia: el caso del museo del IVAM y su influencia en la morfología del centro histórico*. <https://riunet.upv.es/handle/10251/139854>
- Álvarez y Baena, J. A. (1789). *Hijos de Madrid, ilustres en santidad, dignidades, armas, ciencias y artes*. Madrid: Benito Cano.
- Álvarez Areces, M. Á. (2024). De un patrimonio oxidado a la musealización y valorización de espacios industriales históricos. *Mirada Antropológica*, 11(11), 65–90. <https://rd.buap.mx/ojs-mirant/index.php/mirant/article/download/144/113/247>
- Archivos de Madrid. (1550-1820). *Estampas del Museo Municipal*.
- Archivo Histórico Nacional (España). Portal de Archivos Españoles–PARES. (s. f.). *Fondos documentales digitalizados*. <https://pares.culturaydeporte.gob.es>
- AVM (s.f.) 11-465-5 *Expediente de la Sociedad Belga de “El Paular” y en su nombre su director D. Edmundo Dubois. Atocha 153 y 155*. Negociado de Policía Urbana. Clase: Almacenes de Madera Arquitecto: Emilio Muñoz Fecha: 1898-1899
- AVM (s.f.) 26-493-40. *Expediente de D. Enrique Dubois. Construir pabellón Alameda 13*. Actual Alameda 17-19 y Cenicero 8.
- AVM. (s.f.) *Serrería Belga archivos* (2025)
- Ayuntamiento de Madrid. (s.f.) whc.unesco.org/en/documents/172680
- Banco de España. (s.f.). *Historia del Banco de España*.
- Barcenilla García, H. (2022). El Museo Guggenheim Bilbao y las políticas culturales. La marca del cambio de paradigma. *AACA Digital: Revista de la Asociación Aragonesa de Críticos de Arte*, 59.
- Biblioteca Nacional de España. (2025). *Plano de José de Hermosilla, de los paseos del Prado, Recoletos y Atocha de Madrid (1767)*. Madrid: BNE.
- Biblioteca Virtual Miguel de Cervantes. (s. f.). *Colecciones digitales de patrimonio bibliográfico español*. <https://www.cervantesvirtual.com>
- Centro Pompidou Málaga (27 de agosto de 2018). *Nosotros - Centro Pompidou Málaga*. Centro Pompidou Málaga. <https://centrepompidou-malaga.eu/nosotros/>
- Choay, F. (1992). *L'allégorie du patrimoine*. Paris: Seuil.
- COAM (Colegio Oficial de Arquitectos de Madrid). (2006). *Proyecto de acondicionamiento de la Antigua Serrería Belga* (2002). Madrid: COAM.
- Colegio Oficial de Arquitectos (s.f.). *Alzados del Proyecto de acondicionamiento de la Antigua Serrería Belga 2002*
- Da Silva, A., & Cortiñas, S. (2021). La musealización de la ciudad: prácticas de conservación y memoria urbana en espacios industriales recuperados. *Prisma Social*, 34. <https://www.prismasocial.es/article/view/456>
- De los Reyes Cruz Ruiz, E & Zamarreño Aramendia, G. (2017). Marca territorio y marca ciudad, utilidad en el ámbito del turismo. *Revista internacional de gestión científica y turismo*, 3(2), 155-174.
- De Paco Serrano, M. (2025). *Declaración institucional en la reapertura del Espacio Cultural Serrería Belga*. Comunidad de Madrid.
- Diario de Madrid. (2025). *Noticia de reapertura en prensa*. <https://diario.madrid.es>
- Eitb. (2014, 13 enero). *Transformación urbana de Bilbao | Fotos del antes y el después*. EITB. <https://orain.eus/es/actualidad/sociedad/2013/12/23/transformacion-urbana-bilbao--fotos-despues/>
- Fernández Hernández, R. (2019). Comunicación 360 e instituciones museísticas: caso de estudio “el paseo del arte” en Madrid. *Revista de Ciencias de la Comunicación e Información*, 24(1), 15-27. [https://doi.org/10.35742/rcci.2019.24\(1\).15-27](https://doi.org/10.35742/rcci.2019.24(1).15-27)
- Fontana, J. (2005). *La época del liberalismo: De la revolución burguesa a la crisis del Estado liberal*. Crítica.

- Fontana, J. (2011). *Por el bien del imperio: Una historia del mundo desde 1945*. Barcelona: Pasado & Presente.
- Ford, H., & Crowther, S. (1922). *My life and work*. Garden City Publishing Company.
- Fortuna, C. (2005). Las ciudades y las identidades: patrimonios, memorias y narrativas sociales. *Alteridades*, 8(16), 61-74.
- Fundación Manuel Fernández Lito. (s. f.). *Catálogo de proyectos de recuperación patrimonial*. Madrid: Fundación Manuel Fernández <https://fundacionlito.es/novedades/deposito-en-el-centro-documental-del-fondo-archivistico-de-la-sociedad-anonima-belga-de-los-pinares-del-paular/>.
- García, C. (2006). *El patrimonio industrial en España: análisis histórico y propuestas de intervención*. Madrid: Editorial Síntesis.
- García, L. (2020). *La documentación del patrimonio industrial de la ciudad de Madrid en el siglo XX: un proyecto del Museo de Historia de Madrid para su mayor comprensión, visualización y difusión*. In *Património Industrial Ibero-americano: recentes abordagens* (p. 26). Publicações do Cidehus.
- García, S. (2025). *Mil y un Quijotes. De El Paular al Castillo de Peralada [Exposición, Espacio Cultural Serrería Belga]*. Museo del Castillo de Peralada. <https://www.esmadrid.com/agenda/mil-quijotes-paular-castillo-peralada-espacio-cultural-serreria-belga>
- Google Earth. (2025). *Vista del museo IVAM y el parque del Turia*. <https://earth.google.com>
- Google Earth. (2025). *Localización de los museos de Oporto*. <https://earth.google.com>
- Google Map. (2025). *Mapa de los museos de la quinta avenida*. <https://google.map.com>
- Google Map (2025). *Ubicación de la Serrería Belga*. <https://google.map.com>
- Gómez, M. (2009). *Arte de Madrid*. Recuperado de <https://artedemadrid.wordpress.com>
- González, L. M. G. (2015). Museos, gestión y patrimonio cultural: El proyecto de la ciudad de Oporto. *Pasos: Revista de Turismo y Patrimonio Cultural*, 13(1), 93-112.
- Grupo Estable de Investigación NICOM. (2018–2025). *Proyecto Comunicación de Intangibles*. Universidad Francisco de Vitoria. <https://www.ufv.es/facultad-de-ciencias-de-la-comunicacion/investigacion/>
- James, W. (1996). *Pragmatism and Other Writings*. Nueva York: Penguin Classics.
- Layuno, M. A. (2007). El museo más allá de sus límites. *Oppidum*, 3, 133-164.
- La Vanguardia (2022). *Barcelona'92, unos Juegos Olímpicos que cambiaron la ciudad*. <https://stories.lavanguardia.com/vida/20220724/55842/barcelona-92-juegos-olimpicos-cambios-ciudad>
- Langarita, M., & Navarro, V. (2012). Proyecto de rehabilitación de la Serrería Belga. Ayuntamiento de Madrid.
- Langarita, M., & Navarro, V. (2025). *Declaraciones en la inauguración del Espacio Cultural Serrería Belga [Discurso institucional]*. Ayuntamiento de Madrid.
- Lefebvre, H. (1991). *The Production of Space*. Oxford: Blackwell.
- Lizana, M. R. (2008). Málaga, ciudad de museos. *Museo: Revista de La Asociación Profesional de Museólogos de España*, (13), 217-253.
- Madrid.es. (s. f.). *Serrerías Belgas. Memoria histórica*. <https://patrimonioppaisaje.madrid.es/FWProjects/monumenta/contenidos/Monografias/ficheros/Serrerias-Belgas.Memoria-Historica.pdf>
- Madrid shop (s.f.) *El kilómetro más inspirador Del Mundo está en Madrid*. Madrid-tiendas.com. <https://www.madrid-shops.com/es/noticia/511/el-kilometro-mas-inspirador-del-mundo-esta-en-madrid>
- Martínez-Rodríguez, S., & García-Galera, M. (2024). Museos como espacios de comunicación simbólica: resignificación del patrimonio industrial en contextos urbanos. *Comunicar*, 32(74), 45–56. <https://doi.org/10.3916/C74-2024-04>
- Martínez, L., & Delgado, J. (2024). *Cultura industrial y cohesión social: nuevas perspectivas en patrimonio urbano*. Barcelona: UOC Press.
- McGuickin, T. (2024). *Urban Regeneration and Cultural Innovation*. Londres: Routledge.

- Mesoneros Romanos (1833). *Manual de Madrid: descripción de la corte y de la villa*, p. 159.
- Mesoneros Romanos (1861). *El antiguo Madrid*, t. II.
- Moleón Gavilanes, P. (2003). *La arquitectura industrial en Madrid (1830–1936)*. Madrid: Ayuntamiento de Madrid.
- Moneo, R. (2000). *El Museo del Prado: Proyecto y ampliación*. Madrid: Museo Nacional del Prado.
- Museos quinta avenida Nueva York. (s. f.). *Museos Quinta Avenida Nueva York*. <https://www.google.com/maps/search/museos+quinta+avenida+nueva+york>
- Musicco-Nombela, D. (2007). *El campo vacío*. Madrid: Cátedra.
- Musicco-Nombela, D., Fernández-Hernández, R., & Cozar-Castañeda, C. (2025). El patrimonio intangible de los monasterios: refugios urbanos espirituales. *Street Art & Urban Creativity*, 11(2), 33–60. <https://doi.org/10.25765/sauc.v11i2.2025>
- Nikolic, M. (2011). *Ciudad de Museos: clústeres de museos en la ciudad contemporánea* (Tesis doctoral). Universitat Politècnica de Catalunya.
- Nora, P. (1984–1992). *Les lieux de mémoire* (Vols. 1–3). Paris: Gallimard.
- Orden de los Camilos. (s. f.). *Historia de la Orden de los Ministros de los Enfermos* (Camilos). Roma: Curia Generalicia.
- Ordine, N. (2013). *La utilidad de lo inútil*: Manifiesto. Barcelona: Acantilado.
- Pardo Abad, C. J. (2007). El patrimonio industrial urbano de Madrid. *Urbano*, 10(15), 53–63. Universidad del Bío Bío. <https://www.redalyc.org/pdf/198/19801509.pdf>
- Patrimonio y Paisaje. (s. f.). *Serrerías Belgas. Memoria histórica*. Ayuntamiento de Madrid.
- Pérez, R. S., & Salinas, V. F. (2017). El patrimonio en la reinención de Málaga: Agentes, instrumentos y estrategias. *Investigaciones Geográficas (España)*, (67), 81–100.
- Pierre Subleyras, (1745-1746). *San Camilo*. Museo di Roma
- Piña-Ferrer, L. S. (2023). El enfoque cualitativo: Una alternativa compleja dentro del mundo de la investigación. *Revista Arbitrada Interdisciplinaria Koinonía*, 8(15), 1–3. <https://doi.org/10.35381/r.k.v8i15.2440>
- Pino d'Astore, A. (2024). Brindisi: The path of a city candidate for Italian capital of culture for the year 2027. In L. R. Martín, L. Rodríguez Fernández & D. Muñoz Sastre (Eds.), *Cities in transformation: Creativity, protest and heritage in the 21st century* (p. 41). McGraw Hill.
- Plaza, V. (2023, 26 junio). *Sis espais on el Llit del Túria podria penetrar la ciutat*. Valencia Plaza. <https://valenciaplaza.com/arquitectura-patrimonio-valencia-comunitat-valenciana/sis-espais-on-el-llit-del-turia-podria-penetrar-la-ciutat>
- Ponce de León, P. (2025) *Arquitectura industrial como espacio cultural*. Entrevista concedida para la investigación de Musicco-Nombela & Hernández-Fernández sobre Patrimonio Intangible dentro del Proyecto de Investigación Intangibles del GEIN de la Universidad Francisco de Vitoria NICOM, publicado un extracto en *Street and Urban Creativity*
- Portal de Archivos Españoles PARES. (s.f.). *Gobierno de España. Ministerio de Cultura*. <https://pares.mcu.es/ParesBusquedas20/catalogo/autoridad/7181>
- Prisma Social. (2024). Monográfico Nº 46: *Patrimonio cultural, memoria histórica y comunicación*. <https://www.prismasocial.es/issue/view/46>
- Proyecto Museu da Cidade do Porto. (s. f.). *Proyecto Museu Da Cidade Do Porto*. <https://www.google.com/maps/search/proyecto+Museu+da+Cidade+do+Porto>
- Proyecto Tectónica. (s. f.). *Arquitectura industrial en España*. Madrid: Tectónica/Editorial Munilla-Lería.
- Registro Mercantil de Madrid. (1840). *Constitución de la Sociedad Belga de los Pinares del Paular*. Madrid: Registro Mercantil. Hoja N.º 5.214.
- Rius-Ulldemolins, J., & Zamorano, M. M. (2014). *La política cultural en España y Europa: cultura y territorio*. Valencia: Tirant lo Blanch.
- Rivera de la Cruz, M. (2025). *Declaración institucional en la reapertura del Espacio Cultural Serrería Belga*. Ayuntamiento de Madrid.

- Rodrigo-Martín, L., & Núñez-Gómez, P. (2024). Creativity as a transforming element of the territory: La Cárcel_ Segovia Creaction Center. *SAUC - Street and Urban Creativity*, 11. <https://doi.org/10.62161/sauc.v11.5842>
- Rodríguez Domingo, J. (2001). *Madrid industrial en el siglo XIX*. Madrid: CSIC.
- Rodríguez Eguizábal, Á. B. (2001). Nueva sociedad, nuevos museos. *Revista PH*, 106. <https://doi.org/10.33349/2001.34.1139>
- Rodríguez-Escudero Sánchez, P., & Velilla Iriondo, J. (1995). La transformación de Bilbao y el papel del arte, la escultura y la arquitectura en la estrategia de regeneración de las ciudades. *Revista de Bellas Artes*, 3, 191-208.
- Rul-lán Buades, G. (2004). Del ocio al neg-ocio... y otra vez al ocio. *Revista de Educación*, (335) 269–283.
- Russell, B. (1932). *In Praise of Idleness and Other Essays*. Londres: George Allen & Unwin.
- Séneca. (2006). *De la brevedad de la vida* (C. García Gual, Trad.). Madrid: Alianza Editorial.
- Séneca. (2015). *Sobre la vida feliz. Sobre el ocio*. Editorial Gredos.
- Serrano Romero, A. (2013). *Carlos III y el Paseo del Prado: la ciudad de las ciencias*. Madrid: Sílex.
- Serrería Belga. (2025). *Espacios actuales de la Serrería Belga*. Ayuntamiento de Madrid.
- Soja, E. W. (1996). *Thirdspace: Journeys to Los Angeles and Other Real-and-Imagined Places*. Oxford: Blackwell.
- Telemadrid. (2022). *La peligrosa calle de San Blas*. En Madrid Directo. <https://www.telemadrid.es/programas/madrid-directo>
- Telemadrid. (2025). *Noticia en medios televisivos de reapertura Serrería (12 de septiembre de 2025)*. <https://www.telemadrid.es>
- Tate Modern. (2012, 23 de julio). Londres; Guijando Unipessoal Lda. <https://londresando.com/tate-modern/>
- Unda Benkadra, N. (2024). *El derecho a la ciudad habitable: Sobre la imperante necesidad de la intervención administrativa en la recuperación de los espacios públicos*. En L. R. Martín, L. Rodríguez Fernández & D. Muñoz Sastre (Coords.), *Ciudades en transformación: Creatividad, protesta y patrimonio en el siglo XXI* (p. 285). McGraw Hill.
- Valenzuela, A., & Pizzi, P. (2025). *Patrimonio industrial y resignificación cultural*. Santiago de Chile: Ediciones Universidad Católica.