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DE CATALUNYA
BARCELONATECH

La experiencia del ILAUD y la “Escuela de Barcelona”

Paolo Belloni

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LA ESCUELA DE BARCELONA EN EL IALUD

LA ESCUELA DE BARCELONA EN EL IALUD

ILAUD se fundó en Urbino en 1974, pero el primer curso residencial se organiza del 6 de septiembre al 31 de octubre de 1976.

habían solicitado las cuestiones señaladas a la atención de las cinco universidades que participan en las actividades del primer año rigurdavano problemas específicos de la ciudad de Urbino, pero que tenían un significado mayor abstracción.

Para todas las universidades y los estudiantes que participan resultó claro que la comparación de los métodos de diseño del espacio público se añadió a una asistencia directa de los lugares, detalles, materiales y soluciones de espacio que la misma asistencia de las zonas antiguas de la ciudad de Urbino y del territorio circundante representado.

Los contactos previos entre De Carlo y la Escuela de Barcelona tuvieron lugar durante las reuniones de TeamX con la participación de J.A. Coderch, con la participación de Carlo De los "Congresos Pequeños" en Segovia en 1956, invitado por el Coderch y con la participación de De Carlo en el Congreso de la UIA en Madrid en 1975 y mediante contactos directos con Federico Correa y Oriol Bohigas. El propio Coderch había recibido el Medaggli de Orro de Arquitectura en Milán en 1951 y participó en la Trienal de Milán en 1963 Arquitectura.

En 1965, la Achitecture d'Ajourd'hui (n.119) publicó un cuestionario presentado a la atención de algunas personas importantes de la escena arquitectónica internacional. Entre ellos también hay la pregunta que Coderch "Como PUEDE plantearse la remodelación de Ciudades antiguas conservandose sólo el realmente Valioso" responde con estas palabras: "La remodelación de las Ciudades antiguas y el Desarrollo de las Ciudades Nuevas si de han de Hacer Como lo Hizo el arquitecto Giancarlo de Carlo párrafo Urbino. una Fuerza de Trabajo de Tiempo, y de responsabilidades de honestidad, obtuvo los Datos para estudiar Necesarios Decidir Primero y despues ... "Se introduce el concepto de la participación y la intervención en el método de la tela ciudad histórica. Estos son los temas que la ciudad de Barcelona se enfrentará en el post-franquista con una metodología y un enfoque que tiene sus raíces en el trabajo de De Carlo y más ampliamente en la idea de TeamXL'ILAUD viene fondato ad Urbino nel 1974 ma il primo Residential Course viene

organizzato dal 6 Settembre al 31 Ottobre del 1976.

Manuel Ribas i Piera, el 12 y 13 de abril de 1976 en Milán participa en las primeras universidades della reunión que han aceptado la invitación a Giancarlo De Carlo para participar ILAUD.

APARATOS

1976

1st RESIDENCIAL COURSE

ILAUD
Annual Report
Urbino

profesores

Josep Muntañola Thomberg

estudiantes

Miquel Corominas Ayala

Ada Llorens Geranio

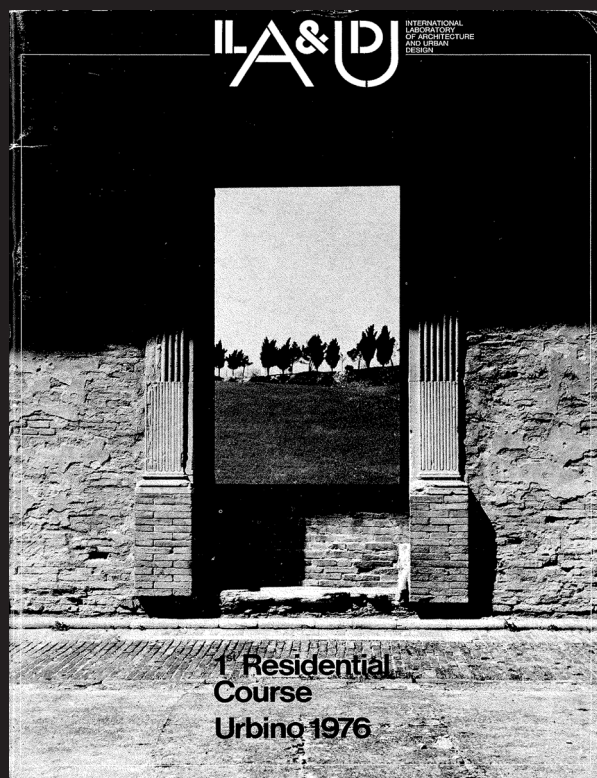
Angel Martin Ramos

Josep Quetglas Riusech

Joaquim Sabatè Bel

Ferran Sagarra Trias

Ezquiel Usón Guardiola



Muntañola representa la ETSAB en el primer Curso Residencial. Entre los temas del proyecto del trabajo de ILAUD, el grupo **Muntañola (con Arnold Amsler y Daniele Pini)** se ocupó de la restauración del "Colegio" Raffaello para su transformación en las oficinas municipales.

En cuanto a la ETSAB, en este grupo estuvieron presentes **Miguel Corominas y Joaquim Sabatè.**

Los temas tratados en cuestión:

- Relaciones entre la ciudad y el centro
- Modelos de desarrollo urbano alternativo
- Conexión e integración de nuevas áreas de expansión,
- Reutilización de los "recursos construidos" existentes

Estos temas fueron acompañados por el rediseño y el análisis de las cualidades espaciales específicas de los lugares estudiados.

En el tema específico, el trabajo tuvo que ser dirigido a reconstruir las relaciones, usos y conexiones entre el espacio abierto del Convento, la Piazza delle Erbe y el patio del Jardín Botánico, investigando primero la relación y la especificidad de estos espacios abiertos en secuencia caracterizada por relaciones espaciales específicas, pero fuertemente caracterizadas por su propia identidad y diseño

históricos.

Los grupos de trabajo son heterogéneos entre profesores y estudiantes de diversas naciones y, a pesar de las numerosas divisiones internas que a menudo conducen a la elaboración de propuestas individuales o subgrupos, no es posible identificar la contribución real de cada uno de los miembros del grupo.

Ciertamente, el diseño de la restauración del edificio y el problema de su reorganización funcional interna pronto dejan espacio para consideraciones sobre el público en torno al edificio y el sistema de relaciones entre el edificio y toda la estructura de la ciudad.

Otros grupos de trabajo se ocuparon del rediseño del área de Porta Mercatale-Valbona en conexión con el Jardín de la Abundancia con la participación de **Ferran Sagarra Trías y Angel**

5	Giancarlo De Carlo Report.
15	The design topics
16	Topic N. 1 New Faculty of Science, new Faculty of Pharmacology, seat of the International Laboratory of Architecture and Urban Design, archive of the University, in the building where the International Laboratory is at present working.
22	Topic N. 2 Re-organization of the system of movements in the Historical Centre of the town.
24	Topic N. 6 Story of an hinge of activities between the Historical Centre and the area of expansion to the north.
30	Topic N. 8 Restoration and restructuring of the building called "Collegio Raffaello", in piazza Repubblica in the Historical Centre, in order to convert it to the seat of the Council Administration of the town.
40	Topic N. 9 Rethinking of the area of the Mercatale-Valbona gate- Orto dell'Abbondanza.
47	Lectures and conversations
48	Giancarlo De Carlo Two lectures on Urbino
48	Bernardo Secchi Territorial and productive structure of the Marche region.
48	Valeriano Balloni The industrial structure in the Marche region: trends of the industrial location.
48	Paolo Ceccarelli Urban planning in Italy. How it ought to work and how it actually works.
49	Liliana Padovani The policy for the rehabilitation of older urban areas.
50	Giancarlo De Carlo Torne: A housing for the workers of a steel-mill. A case-study on participation.
51	Julian Beinart These research studies on participation.
51	Marcel Smets Participation in design through the adaptation of an open structure.
51	Peter H. Butenschön Participation - Some critical notes on a fuzzy subject.

52	Pierrot Hans Participation as a political problem. Ways out of this problem?
53	M.I.T. students Slide lecture
53	Jose Muntanola Image as communication
53	Arnold Amsler To build with existing substancy.
54	Dolf Schnebli Slide talk on my work
54	Mario Botta Presentation of my work in Switzerland.
55	Henry Millon Michelangelo and St. Peter's
55	Giancarlo De Carlo The Multi-Polar University of Pavia
55	Francesco Prosperi Presentation of a design research made at the School of Architecture of Rome.
55	Guido Accascina Housing project in the outskirts of Palermo.
58	The future of the ILAUD: First draft of the Platform.
61	Appendix
61	Documents, notes and criticisms both on the Residential Course and on the future of the ILAUD
65	Topics 3, 4, 5, 7, 10, 11, 12.
67	List of participants
68	Calendar of social activities at the Residential Course.
70	The original Programme of the ILAUD, sent by the University of Urbino to the Universities which were invited to join the project.
72	Report of the meeting of the Board of Universities held in Milan on April 12th and 13th, 1976.
74	Peter H. Butenschön Observations on the Milan meeting of April 12th and 13th, 1976.
76	P.G. Raman Observations on the Milan meeting of April 12th and 13th, 1976.

Martin como estudiantes.

Los estudiantes de ETSAB **Josep Quetglas, Ada Llorens y Ezequiel Uzon** participaron en el grupo de trabajo que estudió las conexiones entre el casco antiguo y el área de expansión al norte de la ciudad.

No podemos dejar de destacar la presencia de la Universidad de Oslo que ya a partir de 1976 se define como la Escuela de Arquitectura y Paisaje, y está representado por Christian Norberg Schulz.

Desde entonces, la participación de la Escuela de Barcelona (antes sólo a través de la ETSAB y luego en 1985 extendido a ETSAV) es continua y fundamental.

¿Cuáles son los temas que trae la Escuela de Barcelona a ILAUD?

Muntañola en la conferencia que se requiere de los profesores que participan en las actividades del ILAUD para hablar sobre el tema del valor de la imagen de la arquitectura. "Que puede hacer un laboratorio internacional de arquitectura. las soluciones no tendrían que salir de las Ideas personales de su director, "

**Escuela Técnica Superior de
Arquitectura de Barcelona**

José Murtafolla
Miguel Cormellas i Ayala
Ada Llorens
Angel Martín
José Quetglas
Joaquín Sabaté
Ferran Segarra i Tries
Ezequiel Usón

Katholieke Universiteit Leuven

Tij Eyckerman
Marcel Smets
Lydia Callebaut
Guy Demoor
Cor Dierckx
Jos Martens
Jan Schreurs
Dirk Verbe

Massachusetts Institute of Technology

Julian Bonart
Lawrence Cheng
Luisto Ellis
William Raven
Stephen Ruslow
Jennifer Shakespeare
Chip Sloan
George Tremblay

The Oslo School of Architecture

Peter H. Bulemichén
Petter Bogen
Lene Franck
Ivar Anton Kristiansen
Gudrun Mathisen
Kjell Oscar Pettersen
Harald Rørdning
Sigrun Sigurdardóttir

**Eidgenössische Technische
Hochschule Zürich**

Arnold Amster
Dolf Schiebli
Ján Lúdvik Vlk
Cornelia Ben
Martin Bosch
Pierrot Hans
Eliastoth Huter
Iris Niggl
Ulrich Rohrmund
Karl Schorbachler

Università degli Studi di Urbino

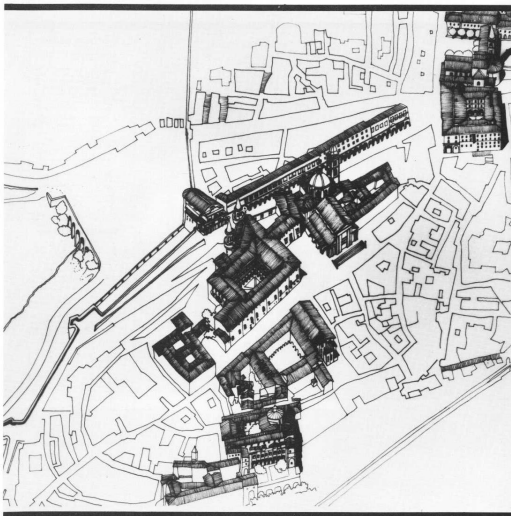
Gaddo Murpugo
Daniele Pini
Antonio Vecchi
Guido Accascina
(Università di Palermo)
Maïna Di Mottola
(Università di Roma)
Antonio Lupoli
(Università di Napoli)
Dennis Paronca
(Università di Venezia)
Francesco Prosperetti
(Università di Roma)
Patrizia Serena Volero
(Università di Napoli)

Topic 6

**Study of a hinge of activities between the Historical
Centre and the area of expansion to the north.**

Lawrence Cheng
Guy Demoor
Cor Dierckx
Ada Llorens
Antonio Lupoli
Francesco Prosperetti
José Quetglas
Sigrun Sigurdardóttir
Ezequiel Usón

Daniele Pini
Marcel Smets



The town of Urbino was enclosed inside the old walls until World War Two. After the war, it started to expand northwards, along the road to Gaglianico. Later, the building of the Hospital and of some hotels has consolidated this expansion.

The danger today is that, with a further expansion and its consolidation, the town divides in two parts and that the Historical Centre ceases to be a place for meeting and for social life for the whole urban population.

Before this expansion reached the present dimensions, at the moment in which the Master Plan of the town was being studied, a proposal to constitute in the area of the fork (where the expansion area starts) an hinge with various commercial and social activities was outlined. Its goal was

**Slide lecture
M.I.T. students**

M.I.T. students started off the first week with a slide show as a partial introduction to architecture at M.I.T. We tried to give a glimpse of an attitude toward architecture as the creation of a growth framework in which a range of physical definitions are achieved by the layering of built systems. This approach to systems can offer a range from permanently defined space in masonry or "groundform" definition to post and beam stick definition, to transparent screen definitions, and finally to the most ephemeral definition, that of string, cloth, paper, etc. No system has to be complete in itself but rather depends on layering of systems over time to achieve a more complete definition of space. We used examples of student and faculty design and construction of which there is much work to illustrate these notions of partial frameworks. We also tried to give some sense of the working conditions at M.I.T. Students have virtually removed the grill walls of the 4th floor of a concrete framed building and introduced a smaller scale post and beam system of platforms. With the addition of further definitions in concrete blocks, used windows, network, rope and cardboard the spaces have become much more than studio-habitats. We registered not being able to demonstrate a broader perspective of the school but were limited by slides at hand.

To build with existing substance

Arnold Amster

Two small restorations were shown as examples, how a given structure could be read and interpreted and thereupon intensified by introducing a spatial organization responding to the basic spatial structure. In a special type of tower farmhouse the "Dreisassenhau", which assembles under the same roof three different parts of use and structure, the main central axis was strengthened as a formal element of connection. In a narrow baroque townhouse the central axis of a new shop was restored with strong spatial force to form a unity of inner space and external face. Sketched notes of the "torreza di Salsocorvoro" showed the sensitivity of formal-analytical observations. The process of such observations is a possible base for interpretation and derived intervention.

Image as communication

José Murtafolla

1 - Introduction about the Architectural Image.
Architecture communicates through images (Space-Time Images).

These images propose changes or transformations.

They relate: Action - Motivation; Theory - Practice; Physical - Social; Past time - Future time; Matter - Void; Emotion - Action; Representation - Concepts; Ideality - Reality; Whole - Parts; Latent - Primary Functions; Infinite - Finite. (All of them are transformations not oppositions).

2 - What is an Architectural Image at a very Primitive Level - Images are needed in all systems of communication between human bodies.

In architecture this is most true. (Anthropomorphic Images). Architectural Images are space-time constructions between bodies, somewhat as the opposite of psychoanalytic images.

They are a permanent proposal for use, change and interchange. ("Architectural distance" as example).

They contain an equilibrium between the structures cited in point 1. They "quote" transformations in the environment.

3 - Methods to Produce Images.
We have several basic approaches: (all of them based on some "typical issues").

- Semantic Approach (Eco, Alexander)
- Gestalt-Perceptual approach, (Bauhaus, German school of history).

- Psychoanalytic-Emotional approach (Goffman)
- Structural-Logical approach (Bemstein; Hall; Italian School on Typology; Genetic approach).

- Ethological approach (Rapoport).
(All of them deal with architectural images and can be used either "historically" or "utopically").

The interrelations among bodies and between bodies and buildings are today much more diverse than the "architectural distance" can be. (Example of the beginning of typologies in relation to a social context).

We can interrelate each approach cited above with all the structures defined in Point 1.

However we should remember that processes of design must be "articulated", (located) trying to uncover the "particularities" of each place.

These "particularities" will conform the "typical" characteristics of the architectural image in each case. (That can be analyzed in terms of analogy, complexity, progeny etc).

In order to find the best image we should analyze how all the structures change in time, but as a whole. (Examples: use-form, social-physical changes).

One of the aims of our laboratory should be to uncover how all these "particularities" grow arise, and die (this is important) and how they crystallize in architectural forms.

to attract the interest and the movements of the population of the expansion area and so to keep it still tied to the Historical Centre.

The point now is to see if the hypothesis is still valid. If it is, the problem is to plan and make a project of the hinge.

If it is not, the problem is to study alternative solutions that can prevent the effect of splitting the Historical Centre from the main area of expansion.

Available materials:

- map in scale 1:2000 of the expansion area
- map in scale 1:1000 of the proposed hinge area

Ezequiel Usón

From an accurate analysis of the growth of Urbino from its origins up to present times, the conclusion is drawn that the 19th century neo-classic intervention can be considered the completion of an operation which started in the Renaissance period. After this point, no new image can be added to the urban scene, only some changes in the fabric are possible without changing the existing imagery. Nevertheless, a restructuring in the urban organization is today needed, in order to redefine the system of relationships among the various parts of the town and especially between the Historic Centre and the external periphery. The only way of proceeding seems one based on "analogy". Similarly to what was done during the Renaissance period for the Historic Centre, the Historic Centre and the periphery ought to be reassembled as a "whole".

The idea of the hinge, included in the definition of the topic, is extended to a broad system which covers and links the periphery and the old town, switching the centres towards the Mercatino.

(edited by P. Staff)

This group has been the one in which all the problems of the Residential Course were the most reflected. Due to the clash of different political backgrounds, to difficulties of language communication, to differences in expectations, etc., the team never found an internal consistency and reached soon the decision to split. First in various sub-groups, which at the end coincided with individuals. For this reason it might be difficult to find a common line, even at the level of entries, among the different projects which follow. They should be seen not as different solutions of a topic, but rather as different interpretations of its content.



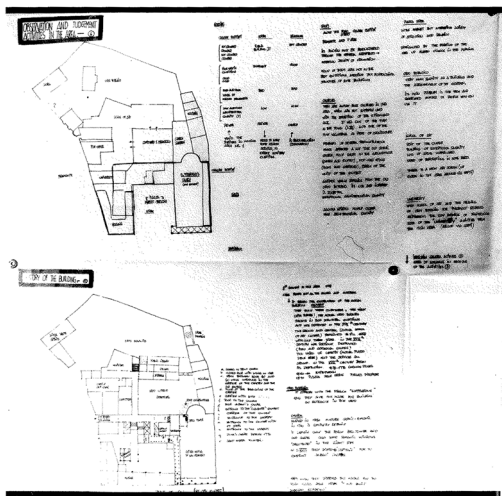
Restoration and restructuring of the building called "Collegio Raffaello", in Piazza Repubblica in the historical centre, in order to convert it to the seat of the council administration of the town.

Guido Accascina
Miguel Corominas y Aysa
Irer Anken Kristiansen
Gudrun Mathiesen
Danielle Perceira
William Raven
Ursula Rothemann
Stephen Ruatow
Joachim Sabaté
Karl Schonbacher

Arnold Amsier
Jose Montanola
Danielle Pini

The official seat of the Council Administration presently is in piazza Duca Federico, in front of the Cathedral. It is a valuable building - attributed to Francesco Di Giorgio Martini - but it is too small to contain all the activities of the Council management. In fact, most of these activities have been decentralized in other buildings of the Centre.

Therefore, for some time it has been considered in Urbino to transfer the Municipal administration to the building which is called "Collegio Raffaello" (originally it was a seminar for the education of priests). A transformation of the building to use by the Town Council was considered in the Master Plan of the town, incorporating it in a more general transformation of its urban context. But the proposal has not been carried out, although the



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Town Council's programme is to move in a more suitable building.

programme for a seat for the Municipal Administration of a town of a similar size to that of Urbino.

The problem is therefore that of how to settle the Town Council in the building of the Collegio Raffaello. One should however take into account that the seat of a Democratic Municipal Administration should be open to the whole community use. It should not in fact be the seat of those who are in power, but a place for the community.

Available materials:

- map in scale 1:500 of the sector of the town
- map in scale 1:200 of the Collegio Raffaello (to be completed by direct measurements)

Guido Accascina, Gudrun Mathiesen
Irer Anken Kristiansen, Joaquim Sabaté,
Karl Schonbacher

The analysis of the specific site was extended to the exploration of the system of relationships between the site itself and the whole structure of the town. The purpose was the definition of a set of general motivations for the restructuring of the town centre. Some main scopes were defined and among the others, to contain the process of "territorialization", and at the same time to rehabilitate the existing houses and to improve public facilities in order to keep the present inhabitants in the Historic Centre. A research on physical condition and architectural character of the northern section of the town proved the possibility of re-using as housing some existing containers, used at present by some obsolete activities. From the outcome of this research, a first draft for a methodology of intervention was outlined.

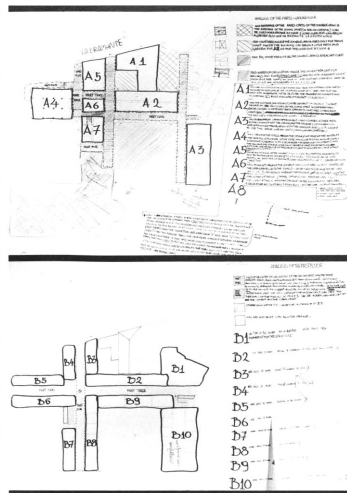
Starting from a definition of the system of activities, a description of the character of morphological patterns and a list of contradictions between activities and forms, some conclusions were drawn:

- the formal complexity of the existing pattern comes out from a stratification of different historical events
- the rehabilitation should be related to the reading of this historical stratification

- contradictions between activities and forms should be resolved a displacement of activities
- some new activities should be placed where the historic fabric was broken in order to re-establish both the continuity of the pattern and restructuring of the functional system.

Some examples, based upon these assumptions, were suggested by the project for a further exploration in architectural terms.

(edited by P. Staff)



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Reshaping of the area of the Mercatale-Valbona Gate-Orto dell'Abbondanza.

Marlin Bosch
Elisabeth Hutter
Jos Martens
Angel Martin
Iris Niggli
Kjell Oscar Pettersen
Ferran Sagarra i Trias
George Tremblay
Patricia Volterra

Antonio Vecchi
Jan Ludwig Vik

In the Mercatale area an underground garage on two levels, with 500 car places, has recently been built. The outside level, that originally was a cattle market and a place for meetings and games, was planned to be partly planted with trees. But the Municipal Administration decided to pave the whole area, claiming that it was necessary to increase the parking area until other facilities for cars, in other zones along the perimeter of the Historical Centre, were available. The consequence was that the Mercatale area has been covered by cars and there is not a single corner that could be used for meeting or playing.

The Valbona gate was rebuilt in the XV century by the Duke of Montefeltro in order to receive his wife -Battista Sforza- when she arrived in Urbino for the wedding.

There was more than one way out of the town towards the countryside, and on the top of the walls there was a walk (that still partly exists) and that brought from one side - through the Scallette - to the Palazzo Ducale, and from the other to the Alborno fortress.

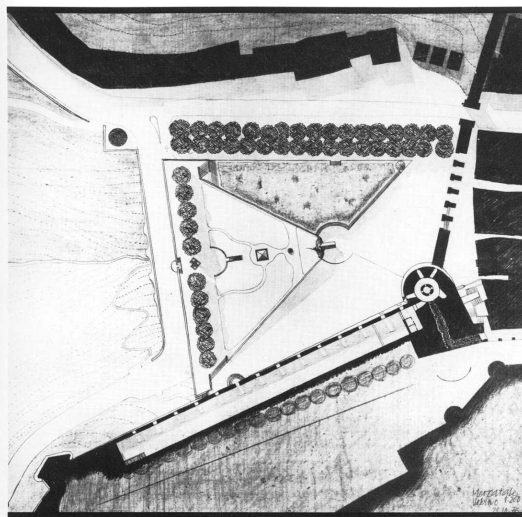
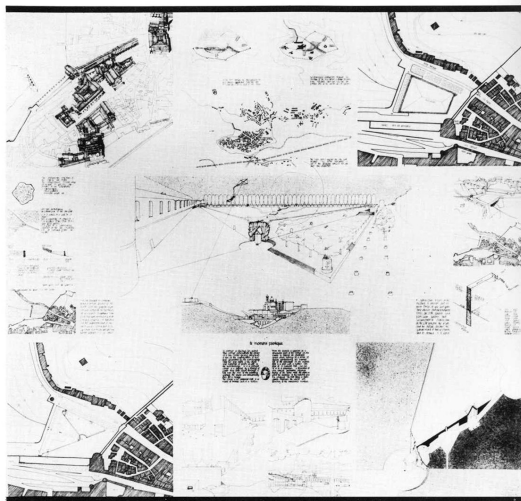
The Orto dell'Abbondanza is the long building located next to the Theatre. Originally it was roofed and it contained the Duke's stables. The horses went up from the Mercatale through the Rampa which has recently been restored. A plan was drawn up for this building with the programme of transforming it in a restaurant for students, tourists and inhabitants. The building could also be used for other purposes, e.g. a University library, a museum, a cultural centre, etc. In deciding its use one should take into account the plan of

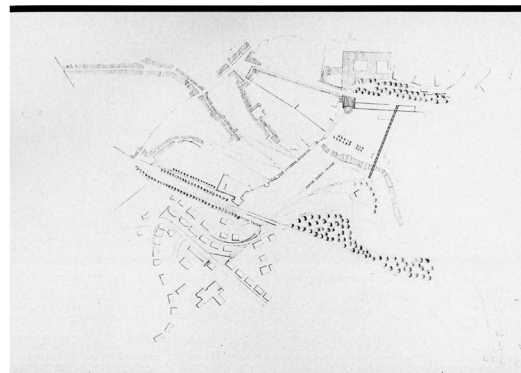
restoration being worked out for the Theatre and that foresees not only the re-activation of the Theatre Hall, but also the adaptation of the large rooms below around the Rampa, for touristic and artistic activities.

The problem is to draw up a plan for the Orto dell'Abbondanza, relating it to the plan that is being worked out for the Theatre and to the re-organization of the Mercatale area and the Valbona gate.

Available materials:

- plan for the Theatre and the Rampa
- plan of the garage at the Mercatale
- map in scale 1:1000 of the Historical Centre
- map in scale 1:2000 of the town

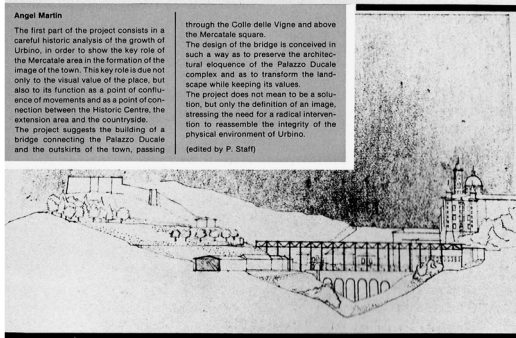




Angel Martin

The first part of the project consists in a careful historic analysis of the growth of Urbino, in order to show the key role of the Mercatale area in the formation of the image of the town. This key role is due not only to the visual value of the place, but also to its function as a point of confluence of movements and as a point of connection between the Historic Centre, the extension area and the countryside. The project suggests the building of a bridge connecting the Palazzo Ducale and the outskirts of the town, passing

through the Colle delle Vigne and above the Mercatale square. The design of the bridge is conceived in such a way as to preserve the architectural eloquence of the Palazzo Ducale complex and as to transform the landscape while keeping its values. The project does not mean to be a solution, but only the definition of an image, stressing the need for a radical intervention to reassemble the integrity of the physical environment of Urbino. (edited by P. Staff)



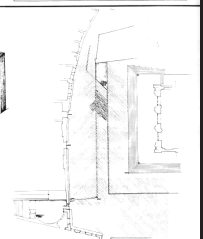
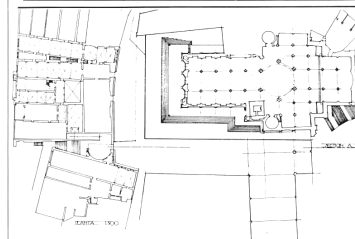
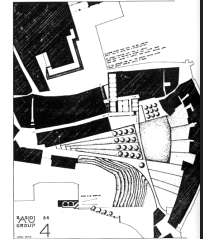
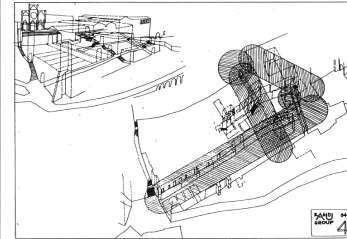
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Group Four

and the internal street below. This latter street becomes an important interior space in itself as a terraced gallery for contemporary art exhibitions. The internal street works not only as a connection within the building but as a real street that links piazza della Selva with piazza Postierla, with another small piazza just at the end of the hospital. The difference in level between the two spaces was solved with a ramp with different slopes, trying to make the whole

street work as a ramp. This lead to important changes in the section of the internal street and in the building, where a part of level 1 is demolished in order to bring in more light and also to emphasize the relationship with the landscape. Since we are aware that it is very difficult to make a street work within a building, because of the narrow spaces and the complicated access to them, we decided to make it work with the outside space treated as a limited garden. That garden,

a sloping surface entering the building enhances and mediates the conflict between the massive built form and the openness of the outside space, while it meets the inner street prolonged with towards the outside. In order to define the continuity of use of those spaces, some small studios are proposed all around them (we also consider an important feature the contrast between the old, huge structure and the new, small ones). In the design of the



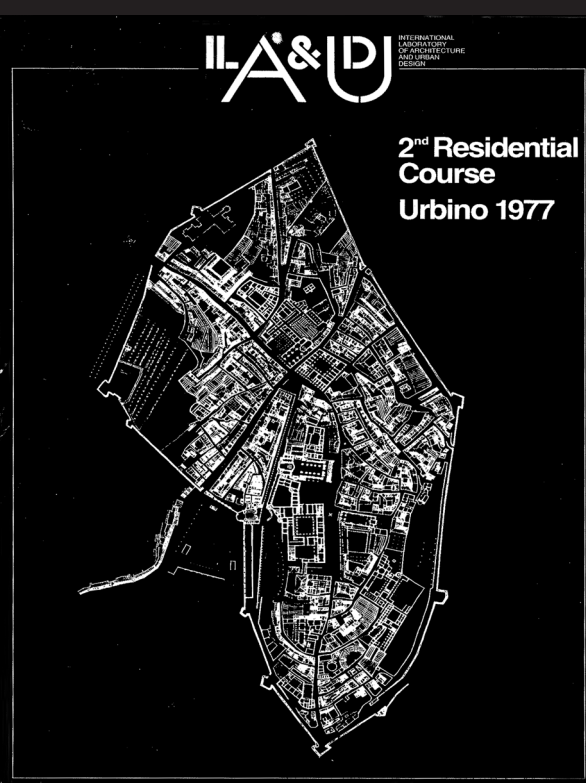
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1977
2nd RESIDENCIAL
COURSE

ILAUD
Annual Report
Urbino

profesores
Josep Antoni Acebillo Marin

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Enric Miralles Moya
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Los temas que Acebillo Introduce en su conferencia en Urbino son los del Re-Uso y de la participación en relación con el contexto sociopolítico y evidencia como la nueva situación que se está formando en Barcelona después de la dictadura y con la aprobación de la variante al Plan General, favorece una mayor conciencia, deseo y necesidad de los ciudadanos en tomar parte a los procesos de transformación de la ciudad a través de las asociaciones de vecinos de los barrios.

El Re-Uso se interpreta como la posibilidad de renovación urbana sobre todo en una posibilidad de transformación o demolición de una gran cantidad de edificios vacíos y que en el tiempo se han quedado sin su función original.

Se presentan algunos ejemplos y los casos de estudio escogidos por los estudiantes cuales:

"Some ideas about inheritance, value concept, memory, use-contemplation..." M. Codinachs E. Miralles

"A proposal from "neighbourhood association of Sants" to re-use the obsolete tramway depot" -J. M. Montaner

"Growing-transformation of Barcelona as a collective experience on participation" - J. Carné

"The problem of the interior courts in the "Plan Cerdà" - J. M. Montaner

"One case of rehabilitation on a marginal area in Barcelona" - Pilar Cos

En el Year book de 1977 se incluye además un texto de E.Miralles - M.Codinachs sobre el tema **"Discussion on participation and re-use"** -

Hay que subrayar en este año la presencia de R.Dalisi que presenta sus experiencias sobre el tema de la participación y imágenes que nos reconducen a elementos formales y conceptuales que será posible encontrar años más tarde en el trabajo de E.Miralles y C.Pinos.



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Hay otras imágenes que se pueden reconducir a algunos aspectos del trabajo de Miralles/Pinos como la imagen de la rampa helicoidal del Palazzo Ducale que nos recuerda un pasaje en el cementerio de Igualada, la foto de una maqueta de un proyecto presentado por Jacob Bakema que nos reconduce al proyecto para la Universidad de Valencia y la presentación de L.Quaroni sobre los espacios externos y enterrados de la ciudad histórica de Matera

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2nd Residential Course Urbino 1977

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(Due to lack of space – and as it was agreed with the Barcelona group – we are fully reporting only part of the researches presented in Urbino. Of the others, we are giving the titles and the authors.)

Participation and re-use in the Barcelona area

Introduction
When we speak about participation, we have to refer before to the socio-political context.

Our political situation of the last years, makes Barcelona specially ripe to study about participation process:

The free-for-all urban growth during the dictatorship that has provoked a sharp decline in the quality of urban life and increased tensions to an extreme limit.

The recent approval by the Administration of the General Urban Plan for Barcelona that tried to correct some aspects of this growth, has awakened citizens to some of the problems without any chance of participation.

The pre-democratic situation encouraged the creation of organized movements geared towards greater participation such as the neighbourhood associations which have sprouted up in the suburbs and which have used great political power to claim their rights on the control and participation in urban politics.

These facts are so strong that we can say that Barcelona is nowadays a city with great incipient of high participation in some aspects of the urban process.

In Barcelona these organized movements of participation claim for public politics the re-use of buildings and urban spaces which could be classified as follows:

Reuses which tend to favour urban renovation.
Tactical re-use to profit all the great number of empty buildings awaiting for demolition.

Re-use of buildings and urban areas which have become useless for the big industries, markets, transports, etc.

The object of our study was to take note and analyse all these organized movements of participation and propose the re-use of selected buildings because we believed would give us facts which would allow us to elaborate a generalized theory.

So, we began to study several examples in the area of Barcelona in which the re-use had come from proposals of the organized process of participation.

However, when we saw the bad results obtained in many processes, we thought that we should change the sense of our research in order to consider the process of participation as a some interdisciplinary thing, addition of economic, politic, cultural, historic, etc. facts.

So, we think that some considerations are necessary to understand the problem of participation on the construction of the City:

Considerations about culture and education, because not only a primary participation is important but, and specially, the Cultural fact which is able to modify it; then, the deepest problem consists in making Participation effective through a Collective Discussion about that Cultural fact.
Considerations about history, because reading the different

phases of the construction of the City make us understand it better as a continuous process of re-use. In this sense, City, with itself, contains the capacity to generate, in an autonomous way, new Urban Structures.

Considerations about use, because in the substitution of the traditional client, which contributes to the program needs, by a process of participation, it is necessary to be conscious that it can be a handicap misunderstanding the role of old pieces in the actual City.

Considerations about "locus", because the constatation of a double fact in the continuous process of re-using the City: the change of the meaning on building-stock and the new role of the place.

Before the presentation of the items, I want to show you two proposals about participation during the II Republic (1931-1939) which are very important to us because of its socio-political context:

"La ciutat de repos i de vacances" – C.E.N.U.
– J. Acebillo

Items for study:

1. Some ideas about inheritance, value concept, memory, use-contemplation...
Marcia Codinachs
Enrique Miralles
2. A proposal from "neighbourhood association of Santis" to re-use the obsolete tramway depot
Josep M. Montaner

Growing transformation of Barcelona as a collective experience on participation

Jaume Carné
The city, that is a man-made, a product, a constructed form which has been built over time, has within it, enough resources to re-organize itself. That is, the town is able, by itself, to change its own urban structure. I hope to prove in this discourse how, with small mutations or variations, over time the city can answer the needs of totally diverse social groups.

As we have described in the introduction, we can say that the citizens, as a collective living in the town, are the inheritors, the receivers of the entire body of urban culture throughout history, which has been depositing petrifying on the built form of the town. The citizens, as inheritors, will have to use this received culture in order to transform and transfer it to new generations.

We should understand that urban culture is not simply a mechanical manifestation of the modes of thought of "the people". Instead, we should understand it as a manifestation of different positions of different social groups. In this way, we can explain the urban culture in terms of a power struggle. Step

by step, with veillations, ambiguities and enormous internal struggles, the structure of urban form will be transformed in a continuous process of construction.

Reading the plan, I will explain how all the discussions and agreements between different social groups appear and materialize in urban form.

This exposition is not a history of the city, but it is our intention to use historical images to demonstrate our argument. We think it is possible to materialize new interventions in our own built urban context by studying: a) the mechanisms of formation of the city (morphology and typology) and b) the study of the social forces which have constructed the city over time.

At this point, I would like to propose that we should overcome the quality of analysis project. Instead, we should make an interrelation which allows us to talk about an identity, not a quality. For example, an urban analysis should not only manifest the city's changing form over time, but should also contain the germ of one's own project on transformation, and viceversa, that is, one's project of transformation should be conceived from the point of view of an understanding of the growth on the urban form.

In order to explain my ideas, I will look at the most engaging aspect for me, the point which reflects the structural change produced in the city by passing from pre-capitalist society to a new structure consistent with the capitalist mode of production. This structural change is created by passing from a concept of the city based in use-value to a concept of the city based on exchange value.

It is likely that a study of demographic explosions in the big European cities, the phenomenon of mechanization, and, finally, an explanation of the transformation of the mercantile

city will give us the guide-lines to better understand the "Industrial Revolution".

The problem of the interior courts in the "Plan Cerdà"
Josep M. Montaner

One case of rehabilitation on a marginal area in the "Comarca de Barcelona"
Rosa Barba - Ricard Pié - Pilar Cos

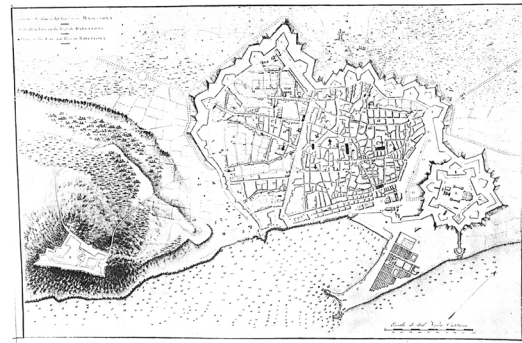
A – Justification of the theme of the study
From an analytical perspective of the most theoretical relation between the specific contribution of the architect and the participation of the user in the spatial configuration of the city, has a great interest for us to situate our analysis in an area of the city called "heterodox", named so because of its construction as to its supposed parameters.

And this seems to be significant because when the theme is Participation, we have to redefine the plan that the architect has assumed as a professional with a difficult design problem, in an already "built city".

In this way, we believe that it can be clearer to value how "the city" is in a place where the architect has not directly intervened as a designer nor as a controller of a process.

Although such an urban area is not without need of general transformations or without the consequences that an ideological or technical level brings to certain economical and social organizations.

This is important for us, because when our perspective is "more democratic", the Administration and the users call for the action of an architect, in a certain process of transformation of a zone, which is our concern. What has not been explained, is



precisely, the way in which such Participation is recognized as an essential factor of the job. That Participation could transform the urban conditions of the sector in the sense of a change that will be introduced into the urban area with the structural modification.

If the architect has to act bringing adjusted types to the economical, social and ideological conditions and to try to rationalize the situation that the user has brought (without the intervention of the contractor), we have to consider the solution that the opposite of an orthodox condition in respect to the planning had given, so that the restructuring process of the area shouldn't be interfered with by the cultural or organizing values that already characterize such realizations.

To minimal housing, to the neighbourhood unit, to the relation between the private ground and the infrastructure, to the single negotiation and to the advanced technology, that characterize the "rationalist solution", and that are the first steps in architectural intervention, we have to propose the "other face" of the "built city", the city built before and without "planning".

Method of analysis

1. Analysis of the object of the work.

1.1 Description of the physical characteristic of the zone: Geographical localization. The relative position on the general infrastructure, and on the urban "spot".

Spatial organisation: characteristics of land "parceling"; characteristics of buildings: an architectural typology, the "corea". Processes of transformation that we see in the area of the study. From the logic of the implantation (which is the creation of higher monetary-values in spite of the specific levels decreed by the planning) to the consequences of an strategic stepping in building activities.

1.2 Beginning of the social urban movements in Barcelona. Situation where the social movements appear (Neighbours' As). The most common characteristics of the urban requests related to the "idea of the city", implying such claims.

The level of spatial organization, to which we reach on the formalization on the claim (this supposes maximum participation in the process, when we make a material demand, it is necessary to obtain a specific result).

1.3 Evaluation of the work, from the perspective that an entity issues, in this case, the Town Council. Adding to the orthodox city this conflicted land (a re-use of this land).

Equilibration of the whole in a global planning of the problems. Realigning the slum or the marginal zone to the functional city.

1.4 Evaluation of the work from the perspective of the Neighbours' As: the integration reconciled with the city. To get the legal recognition of its "situation". To raise the qualitative level of the lodging and therefore the urban amenities equipment of the sector.

2. The possible present alternatives to the rehabilitation of the urban marginal sectors:

2.1 The legalization of the actual process: The incorporation of the marginal areas to the other growing zones of the city and therefore, sale and speculation of land. This incorporation implies entering the process land and housing sale and speculation.

The participation of the owner more than of the user on such decision. The consequence at the level both of spatial organization and of the social structure of the sector (leaving the non-owner users and substituting other types of building).

2.2 The incorporation, with public initiative, of the sector to the orthodox city by the substitution of the existing buildings with other according to the experimental solutions for the high (but underutilized till now).

density housing (substitution of barracks or "cores" by blocks). Not to recognize any other way of united moves nor another city than the one globally accepted.

The consequences that no-participation in control of the process brings to the users, and the determination of the physical organization, that means that social conduct and cultural realities are not recognized.

2.3 The justification of the intervention because of lack of technical services, and the understanding of the process from the formal result that brings the "spontaneous architecture". Not understanding of the objectives of the users as well as the process that are the basic of the conflicts.

3. The option of the study

3.1 Knowing not only the urban condition (about the land and the existing building), but also knowing existing housing of the inhabitants and their social and cultural structures.

Previous step: take account of the building, kind of building, constructive system, formal elements, family programme, legal situation on retaining the lodging.

Determination of the technical minimums acceptable, and of structural invariables at a physical level on the land and on the building.

Not to take any legal action in eminent domain (government taking private property) without define localities by the technicians and with periodical newnesses that allow new solutions and discover new objectives.

3.2 With that we want to expose two fundamental elements of discussion in the architectural field:

If the building characteristics are related to a sort of conduct of the building and to the social, economical, political and cultural organization, probably there will be questions about the programs of minimum lodging and constructive solutions and spatial organization of the high density lodging to save rehabilitating areas economically and concretely.

The importance that the participation in the discussion of a project may have in the modification of the kinds of buildings. This is specially significant because such a participation understood in a "direct way", may imply a change in the relative position or "status" of the architect, in the social and economical framework.

The royal channel of the "Infanta D^{na} Luisa Carlota De Borbón" on its way through Cornella

Miguel Roa

The walls of the city

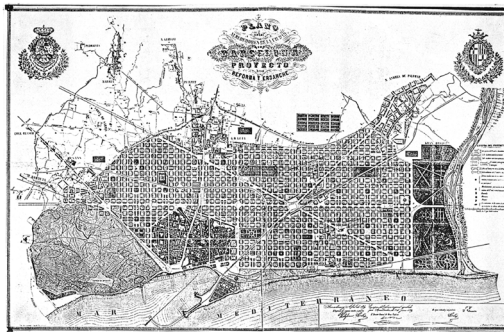
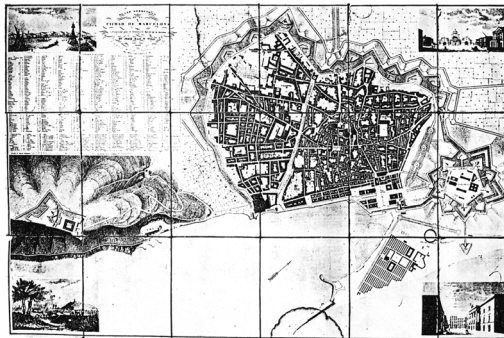
Marcia Codinachs - Enrique Miralles

The city regulates the illusion of the freedom in the "land of the purposes". It shows its impotence: It acts its necessity itself. Actuation in which appears the superposition of the reasons, of the obligations. Repetition which appears as long as the need is infinite.

The satisfaction: the slide, the collapse of the city walls is not only objective, it forgets its reasons: the cholera.

And is here when the need becomes law, is here when appears the synthesis as the greatest effectiveness.

Synthesis as an instrument of superposition between who acts and the thing acted. Synthesis which appears in this moment, perhaps: the moment of the explosion. Actuation: collapse of the city walls: the greatest participation.



"Problems and possibilities particular to re-use"

The seminar on re-use was divided into two parts. In the first part participants attempted to understand the reasons that made the re-use of old structures and environments relevant in present times, and the dangers that are built in such a process. In the second part discussion focused on re-use methodologies. Following are reports on Part I and Part II.

Part I

What are the reasons we started thinking about re-use?

— a general discontentment about bad new building, bad new housing, people land among them architects don't believe any more in Modern Architecture, apparently incapable of using and expressing capacities and possibilities of today

— large scale renewal programs destroy the physical and social fabric of the environment: to avoid extreme social costs one can consider a step-by-step re-use process, permanent maintenance and a better use of the existing building volume (which can possibly be sufficient for the actual needs of a neighbourhood but underutilized till now)

— concerning Participation: re-using existing buildings and structures gives more opportunities to start a true participatory process. One can in fact discuss with future users or inhabitants on something which is already (partially) existing and is by that more understandable, touchable, communicative than what architects usually produce in their Secret Architectural Language (drawings, models...). This could guarantee a better control of the design and building process by all the participants concerned.

Dangers, particular to a re-use approach of environmental changes:

— for a long time re-use wasn't politically leg (for a city-council) or economically leg (for building promoters) or profitable, because the results of these re-use building activities are not as visible as new large-scale projects. The mere fact of building the latter is politically or economically important, not the quality. Actually, re-use is becoming fashionable (a must for politicians and building promoters), partly because of a misunderstanding or even mistaking publicity during the 1976 European Heritage Year

— a danger of Conservatism and Nostalgia: a reactionary thinking and attitude towards changes in society, becoming visible in new building (a general tendency towards orthodox or "hard" restoration). In this context a rethinking of architectural history is very important.

As a provisional conclusion one can say that, if we think about the possibilities (and problems) particular to re-use, one should not, at the first hand, consider re-using (or similar or different functional) existing buildings or physical structures but have in mind the re-use of "spaces" of still valuable, which are not always or just not related to a physical structure but certainly went through a much deeper and more fundamental change than the built environment.

(reported by Luc Verpoest)

Part II — (Presentation outline)

1. The city
 - 1a Questions about transmission of architectural inheritance
 - The architectural inheritance considered as building stock too.
 - 1b The city as a continuous process of re-use
 - Capacity to generate, autonomously, new urban structures, through new uses.
 - The change of meaning in the building stock, and the new role of places through time.
2. The elements of a city
 - 2a About morphological problems:
 - Necessity of identical pieces for reading the city
 - Problematic aspects about obsolete elements
 - 2b About typological problems:
 - The persistence of a specific urban image
 - The persistence of stylistic values
 - The persistence of symbolic values.
3. The building stock
 - 3a General problems:
 - The problem of the scale (quantitative considerations)
 - The importance of technology
 - The problem of introducing a new program in an existing space: buildings as containers, buildings with a strong formal singularity.
 - 3b Analysis of building stock:
 - Previous analysis: evaluation of the building stock because of its intrinsic qualities: evaluation in accordance with its conservation conditions (constructive and structural considerations)
 - Functional evaluation, functional field, efficacy of a design through time
 - Economical evaluation.
 - 3c Re-use methodologies and mechanisms:
 - Orthodox: restoration ("hard restoration")
 - Weak transformation: the original composition of the building is not changeable; small interior restructuring; changes of accessory elements
 - Strong transformation: the original composition of the building is changeable; re-use of the original structure; new interior division of the building; the problem of the double facade (addition of a new facade vs. re-use of the original facade); addition of a new building stock changing the original volume
 - Re-use the basic geometry of the original place
 - The existing buildings as a singular element capable of generating around itself new functions through the incremented addition of building stock.

(reported by José Acaballo)

"Città in forma di Palazzo"

Jaime Corré
Miguel Ripà
Carlo Piazza
Monica Torres

"Città in forma di Palazzo" (1)

This is the most important definition about the town of Urbino. This suggests a clear method of analysis and reflection about the whole town.

"L'equilibrio fra le diverse decisioni nella sintesi finale, corrispondente così all'equilibrio fra il principio astratto di epica perfezione nell'idea e l'occasione dell'edificio". (2)

"Il ipotesi del Benevolo è senza dubbio affascinante e merita di visitare la reggia urbina nelle sue conseguenze urbanistiche". (3)

"Analitico va riconosciuto il carattere particolare del clima "topografico" della città, problema della sintesi dell'unità e del molteplice nella organizzazione formale del mondo visuale, cogliendo quindi sui basi casuali, in assenza di precise elaborazioni storiche". (4)

"Neppure intervento del Rinascimento italiano ha concluso con maggiore coerenza il programma di costruire uno spazio urbano continuo e unitario". (5)

The reflection from the architectural culture about the Palazzo Ducale and the Renaissance



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- The first medieval burg. Plan, Essay
- The new wall and the generation of new urban forms. Plan, Essay
- "Città in forma di Palazzo". Plan, Essay
- The town structured by a corridor. Plan, Essay
- Graphic documentation
- Bibliography
- Annexes.

(2) L. BENEVOLO: "Storia dell'architettura del Rinascimento" Vol. I, pag. 245.
(3) M. TAFURRI: "L'architettura dell'Umanesimo" pag. 85.
(4) M. TAFURRI: idem pag. 61.
(5) G.D.C.: "La storia di una città e il piano della sua evoluzione urbanistica" pag. 77.

The first medieval burg
There is a general agreement about the location of the Carlo and Domenico and the original position of the Roman walls.

Borgo Porta S. Polo. It could have the closest structure of them all

- Carlo extension running across the present Via S. Francesco and Via Raffaello.
- On this prolongation of the Carlo appears S. Francesco and S. Sergio (both with the Duomo of the town until 1021).
- The market is placed in front of S. Francesco in the "Pian di Mercato" which was the only level ground outside the Roman Gates.

Borgo Porta Nuova

Cardo extension running across the present Via S. Francesco and Via Raffaello.
On this prolongation of the Carlo appears S. Francesco and S. Sergio (both with the Duomo of the town until 1021).
The market is placed in front of S. Francesco in the "Pian di Mercato" which was the only level ground outside the Roman Gates.

Borgo Porta Nuova. This access is like the Porto Pastura.

Following Giro del Torrioni, via delle Staliole, and via Stretta we connected with the future Medieval Porta Valbona.

Borgo Porta Pastura. Perhaps, it was situated around the first road to Rimini.

The new wall and the generation of new urban forms

The new wall and the generation of new urban forms in the XIII Century.
The new wall construction in the XIII Century.

with an area without buildings as big as the area covered by the existing buildings. The new urban structure grew following the road which goes out of the town (joining the existing burg to the new burg).
The market in front of S. Francesco becomes the most important in the town. The burg organized around Porta Pastura and Porta Nuova begin to lose their importance in relation to the whole town.

The market in front of S. Francesco becomes the center of the town and takes more importance than the Roman center.
S. Francesco is still the more representative church in the town, but it Castellers and S. Maria della Rocca which in 1021 was destroyed to be the Duomo, begin to have importance. These last two buildings, over the transformation in time, will be the symbol of the town.

Another one of these penetrations is the operation of S. Chiara cuts the road that crosses the town from the east to the west and then appears the first generation of the important architectural and positional center that is, Giro di Via S. Francesco, Via del Mercato and Piazza del Rinascimento.

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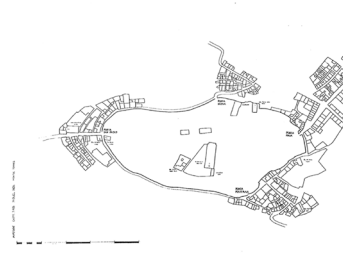
with the Palazzo Ducale and Palazzo dell'Università.
The Palazzo Ducale, the Duomo, enlargement of S. Castellers and S. Maria della Rocca are the key to the transformation of the whole town, introducing the theme of vertical access for these buildings: La Dama, Torrioni, la Banca. This kind of access provides the position of the Piazza del Rinascimento becoming the more representative Piazza in the whole town.

The location of the other renaissance palaces is based on one of these three cases:
- Around the Piazza del Rinascimento and inside the old Roman walls. This settlement is motivated by the proximity of the Palazzo Ducale and the Duomo.
- Filling the holes inside the medieval walls left by the other periods: between Borgo S. Margherita and Borgo S. Giovanni profiting from the grade of the hill and the views from there to Palazzo Ducale. Also profiting from the holes between Borgo S. Pian del Mercato and Porta S. Lucia and Borgo S. Lucia and Borgo S. Lucia and Borgo S. Lucia.

Marini. If this moment which we can recognize the three different nodes in the town: Piazza del Rinascimento over the old Roman center becomes the representative center of the town, while S. Francesco remains as the urban market, and passing the market outside walls to the Pian del Mercato.

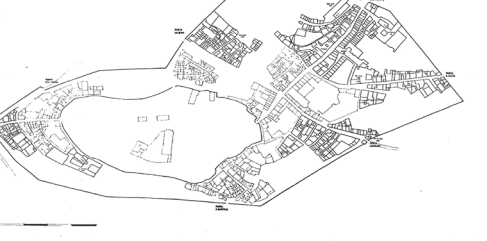
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THE FIRST MEDIEVAL BURG



74

THE NEW WALL AND THE GENERATION OF NEW URBAN FORMS



75

The Data ramp running across the old Archibishop Garden to S. Francesco crossing building the Piazza Repubblica in its present form.
The substitution of the vertical access for this longitudinal corridor with a moderate grade, is possible using the ecclesiastic garden in the center of the town that were expropriated to open the street. If we look at the plan, we can observe that they only needed to destroy a palace which was in the center of the present Piazza Repubblica. This longitudinal access neutralizes the Data ramp and becomes more important than Via Mazzini.

The Theater, placed over the Data ramp idea, trying to) and the arcade street to Piazza Repubblica is understood as a representative street.
The vertical access Torrioni Data is substituted by the Prince access to the Piazza del Rinascimento following a smooth and shallow grade level.
The Pincio and the Theater put themselves in front of Palazzo Ducale and the Duomo trying to stamp the representative image of the town. This longitudinal corridor intervention also means the desire in importance of the S. Bartolomeo, Valbona and Via Saffi textures.

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Jaime Corré
Miguel Ripà
The town is, also, a superposition of distinct urban strategies, carried through in concrete architectural planning interventions, which reflect different ways of reading and transforming the same form of the town.

In order to begin to work in a piece of the town, trying to change the structure of the city with an urban planning or an architectural project, it is necessary to know the different operations realized over the history in the whole town and interest the different strategies inherent in these operations. After, it is necessary to explain the existent contradictions between the town as a whole and the concrete piece of town in which we work. Finally, we have to study the contradictions within the area of work.

What are the analogies in relation with the center of the town in the Roman-Renaissance and in the Medieval-Neoclassical periods?
Is the Renaissance intervention able to reduce the important role of the "Piazza del Mercato" in the front of the "Chiesa di S. Francesco"?
Was the Palazzo Ducale able by itself to restructure the whole town?

What is the role of the successive moving of the three walls in the present form of Via Saffi?
In the formation of the Medieval town, what is the meaning of placing the first church (S. Paolo) near "Porta minore Roma" and the meaning of placing the first cathedral (S. Sergio) in "Porta minore, outside the Roman walls"?
Which urban strategies reflect the change of use of S. Chiara and S. Gerolamo, during the last Century?



"LA CITTÀ IN FORMA DI PALAZZO"

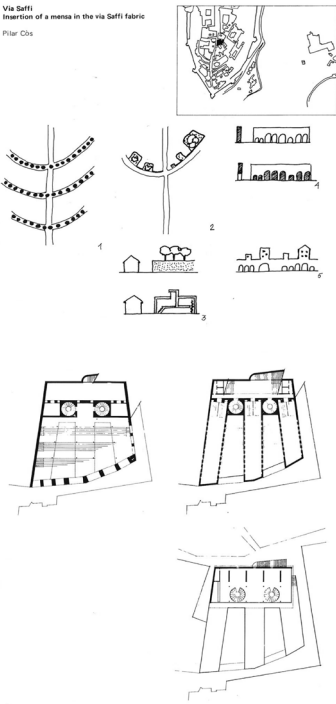


76

THE TOWN STRUCTURED BY A CORRIDOR



77



Objectives and Design Assumptions

- To revitalize the Saffi area by introducing new activities on its transverse roads.
- To recall all the fine and undervalued Roman walls.
- The new areas and spaces are obtained by curving under the presently utilized gardens.
- The arcs of the Roman walls are utilized as an entrance to the new facilities and, at the same time, as a facade for those new buildings.
- The volumes excavated under the gardens are added above and on the walls, as it presently occurs in via Plana and via S. Genesio.
- The manna has been chosen as the proper activity for that area because:
 - Such a service is presently demanded by the majority of students.
 - It is forecasted that more students will be living in the via Saffi area.
 - It is in a strategic location with respect to the major "containers" of the area.

The work lasts as long as it is capable to seem totally different from what the author conceives. It lasts because it is free from the author and since it was able to, susceptible to thoughts of transformations and interventions. Or perhaps because it can bear a quality independent of the author and what he has decided, a quality of the age, of the nation, which takes value through the change of the age of the nation.

Paul Vaery

With the change of the age of the nation, we have to reflect about the meaning which the author gives on this work to reveal its secret meaning, and this meaning is independent of what the author intended, and this change plays the role in the limits of original meaning. The discovery of the primary meaning of the work revealed to us wonderful things, especially its duration.

The work lasts because it has the capacity to become forgotten. The permanence of the work's forgettingness, the origin of the work's forgetting, and this permanence makes the work forgettable. This loss of the original meaning of the work produces the space necessary for the new action on the work. And also this loss — now in the reader — is what gives the necessary space to produce this text: the space is all that you say, all that has always been said, all that we continue to say now and that we will say in the future. It gives the possibility to make something new and architectural, in the here and the now.

In other words this is the unique value of the authentic artistic work. It is found in the ritual which had the first and original meaning. (11)

Walter Benjamin

The Duration, work which endures and has permanence, this is the difficulty. The difficulty which is lost by the space of the forgotten.

Buildings can be recreated in two ways: first to use and second, for contemplation. Contemplation of a building leads to new reflections on its use. The use in its reproduction, we want to make a proposition for the reproduction of the old functional coherence. Coherence of use. (12)

By considering the phenomena of the representative memory, like a representation of the

past contents (H. Berson), the building becomes a space of work. The building which reproduces itself in each new production... or to use the words of the second time in the appearance in the catalogue, it produces "a continuity" (2).

It is a continuity that from the same evidence by which it proposes that this building is identical with itself.

The building which points with clarity to the possibility/impossibility of the identical fact. The building will be the stigma made at the city, this will be the testimony of the impossibility of the identical fact.

IV

The participation (opinion) stops and decides with a word who stops, not decide and does not speak. It is tyrannical because nobody, imposes and nobody stops (3).

It appears necessary to have a system of signification which only physical presence can make legible, and make credible all the actions of metropolitan life.

The actions which were only probable, will now be "reasonable". This way from the probable to the true, will be through the culture and the state both representative. The border between the "healthy" opinion and the "lack" is not by objective thinking, but by the authority in power (5).

The same delegation of these functions to the local municipalities, the same utilization of these words to the restoration and conservation, forgetting the words like realization.

It is not to have the discourse directed to the largest border of the city, connecting thoughts about their participation of the people, from the affirmation of one collective consciousness.

One can speak about the substitution of participation from a "consciousness of participation" which one tries to establish through one ideologic utilization of the recognized moral concepts (6).

In order to enclose with access the work for the future, the questions of the monuments, calling to the good volunteers, the conference and the work. The participation is established in the "organic" consciousness of the power the creation of one Service of Culture of the National Inheritance like an organic participation (7).

V

"Then I was sitting myself beside him and looking at the wall, I found among the rubble brick walls, I was surprised from the wood and pieces of wood from an architect almost buried, which he was drawing the baronies, which had a sort of comfort among the ruins. The hills covered with wheat, olive trees, the herd of sheep was placed on the mountains... the lizard was playing near our feet... the flies were buzzing around us in the calm of midday..."

Hölderlin

The buildings hidden under some ordered ruins, some provincial scaffolding. (8)

The dynamics of the events will dilute the hyperbolic of the construction. The "man" event building, or the groups of things with the civic walls, with maximum protection, or with maximum destruction will begin its hyperbolic.

This "exile" gives the physical space necessary, the hole through which it is possible to go back (9). This action will be the largest Rise and action, which is the consciousness aware that all has hyperbolized will be alive and that this city will be destroyed.

The action inside the house you can arrive at the use of the house inside the dynamic city, its reuse (10).

VI

At the opposite extreme of necessity, and at the same time besides it, in the common work to make believable the reconstructed actions, is where the value of the picturesque appears like a superfluous idea (11). Pictorialize like a convention which gives a near and unique vision, facilitating the words like the disappearance of the limit — the contrary of the same form —, and appearing to make possible one approach to its representation.

The picturesque like a rite, eliminates, by making the contour disappear, the angular; it is said, the location through which is possible the penetration into the unknown. In this definition of the frontal vision against the proposition of the Hostel For Tourists, which however has been seen indirectly reminding us of its antecedents.

VII

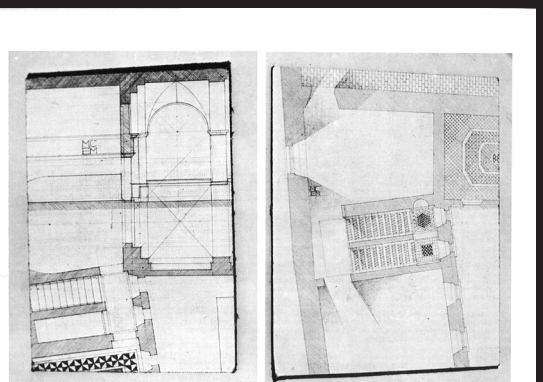
From a memory which is established and catalogued through all one thing which is recordable, we can propose a code of all the things which are recordable, of all the things which the spectator can identify from his own memory.

Thus, that which is important is not what we see, but to say again, and in this repetition, to say each time as if were the first time.

Thus, at the end of the discourse comes the combination of these castles, thinking in a special way of a previous reference to the void (12).

Its permanent presence in the landscape is here in the special form inaccessible solitude. Its destruction was long ago, thus the appropriation is evidently a distant action, a new action. The distant sound of disaster is long away, it is historical, its presence reappears previous identity a moment and a place to define a concrete use.

"The Remembrance is always later. The subject who remembers does not lose his place or his situation. He does not "forget his past"; he brings to the present time that which he remembers... and he doing that he goes over



from the past and he thinks of it as something strange. Never intervening in it..."

E. T. C.

Always a double meaning, always a couple of readings, one interpretation/participation partly individual, in the appropriation of the past and true time (12). By the famous sentence of the castle (13), you give them their real time and life. (14). You can think of this kind of neutralization of the substance, the "normalization of the archeological file" will be at the other pole, by changing the lens of the action, escape its limits and respects its confusion, through seeming to be produced over the same stage which has already been used.

It is in this manner that the work, by losing its origin is replicated two times.

The first with a glance which by reproduction reconstruction comprehends and disarranges and the second time, when the work is repeated exactly in public in order to punish the guilty.

The union of two views only can be factual in absence, in disarrangement. Where one is at the opposite pole of necessity, where participation is only an idle gesture but that the view over the bifocal glances in order to give a glance of approval, or perhaps a glance of comprehension.

Notes:

(1) Law of December 22, 1966:

"There are in Spain a lot of edifices with a very important artistic and historical value which are left by their proprietors, possessors, or by the people who live in them, in a different way than is characteristic..."

Art. 1: "The historical and artistic monuments won't be able to be used, by their proprietors, possessors or by the people who live in them, for uses which the Government judges incompatible with the value and the artistic meaning of the monuments."

The restriction is reproducing itself apparently, losing in this action its first origin and taking unknown origin that can reuse them.

The physical expression of the rite, the efficacy of the transformation became a law.

Turning over the work, what you can count the number of times, where you can insert like a signpost from which some fragments fall down, some conclusions "Door of Hesus".

House of Hesus, 1779. Project by Murillo.

1801. It was included in the Royal Inventario.

It became the property of Mr. Enrique Laverde.

Juan de Villaverde makes a classical facade and a classical floor.

It became a stone selling strait from La Grana.

1813 It became the office of Public Credit.

1819 The painter José de Madrazo had his studio inside the house.

1862 The prince Mr. Sebastián de Ultramar, Borbón-Braganza bought it.

1868. Office of the Department of Urbanism. After Office of the Regency.

1910. It was destroyed and the door was taken from the house to new house for the President.

(2) "Uso — uso — uso". To employ, to have to become useful, to profit by, to have to enjoy.

"Abstracción". To consume, to exhaust, to spend, to serve itself, to use to abuse.

The restriction is reproducing itself apparently, losing in this action its first origin and taking unknown origin that can reuse them.

The building belongs again to the distant past.

(3) Law of May 13, 1932.

About the formation of one archive of pictures.

Art. 23: The cost of each building will have a brief report about its technical situation, about its degree of conservation and about its needed works.

Art. 30: The General Direction of the Fine Arts will take care of including all the buildings which are interesting in the Catalogue of Historical and Artistic Monuments. At the same time it will take care of including the parts of city and picture request places in order to preserve them from destruction of prejudicial reforms.

The Catalogue of Historical Monuments will be used here like a sort of manual. Like an inventory, like a possibility in order to choose something already known. Thus, the National Hotel (present) to be the physical appearance of the Catalogue of this collective ownership.

(4) "Comunicación": Communication, participation. Rhetorical form of language which is used by borrowing the opinion of the people.

"Participar": To obligate to participate, to participate, to contribute.

(5) Speech of Mr. José M^o de Percey's Colomer, the last Mayor of Barcelona:

"The care of the monuments is one of the tasks of every country, and the task of their conservation and restoration is one of the tasks of the Government; and not only that, but the same responsibility which that task reserve for the Government the power of this work through its special agencies."

Speech of Mr. Azala, the last President of the II Republic.

"It's more interesting to save the artistic treasure than the Republic itself because if we lose the artistic treasure, we won't be able to recuperate it."

(6) Mr. Adolfo Florensa says:

"Talking with the Marquis of Lozoya, he said to me that when an architect brings an important work of restoration, the architect has to practice spiritual medicine in order to know how full of Christian humility."

"The Ministerial Government of Barcelona there is a long tradition of taking care of the historical buildings, and continuous intervention, and conservation in the popular consensus of the most important thing to take glory and improve the country."

(7) "Alcázar de San Fernando (Alcázar) De la Mata castle. Homeage tower and the same power used in this concept is the obvious knowledge. It makes possible, here, talking from the inside.

To talk from within the ruins, not only to defend, but also as a sort of evidence. Evidence in the popular consensus of the castle's realization. Proposing its definitive reuse through a new use: The best participatory use: Professional concern.

"Today, on October 15, 1941 the day of St. Teresa de Jesús, one of the women who lived Spain most another person woman, Pilar Primo de Rivera, a National Socialist, in the summit of the Spanish Falange, opened inside this castle the High School for National Formations of the Falange Party."

It is necessary here, to remember that above the door of this castle remains in emblem of the table of Castile's Fernando of Aragon, which helped Spain become "one, and y" (Spain), big and free.

And in order to do this, some changes were made inside the castle. And with this action it was possible to preserve the castle through the declaration of the Artistic and Historical treasure by decree of November 19, 1904.

Thus, in 1941 the Monument of La Mata

was definitely rescued for art".

(8) Brigades of help to preserve the buildings in these questions of they preferred to use brick walls, or wooden framework, using as little as possible appearance of the sand do not last long."

(9) Act of March, 1923:

Art. 19: It is prohibited in any plan of reconstruction of the monuments, one must preserve intact the monuments in order to conserve and consolidate. Only minor repairs are allowed, and making any additions clearly recognizable as an appurtenance.

(10) Adolfo Florensa: "Excavation on Plaza del Rey subterráneo, where several archeological remains were found."

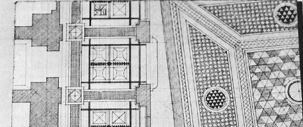
The City Council resolved to fill it up during the 1938 period, but since it was filled with sand it will be easy to empty it again. And with a similar foundation to that of Christa House, which it is adjacent to, making it visible, trying to preserve the charm of the square."

The action is finished. The use of houses is proposed. As a reminder to the city, were destroyed in the reconstruction are the use to order house is an evidence successive appearance and disappearance of ruins.

(11) Hoffman, Renaissance and Baroque: The architecture is connected with the ruins. — The architecture is connected with the ruins. — The architecture is an appurtenance.

(12) "Louisa de Anou" (Created by Lovel film, Luis de Anoula, director).

"The castle was the first area of Spanish films, in the time of the national reconstruction. This film as a "typical" history



1978

PARTECIPATION AND REUSE

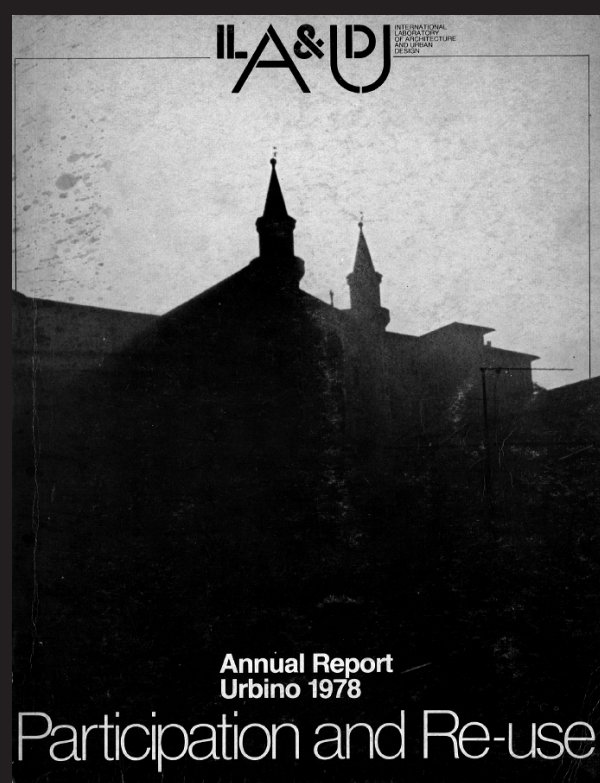
ILAUD
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El texto firmado por M.Ribas Piera, J.A.Acebillo y J.Bach, que la ETSAB presenta como resultado del trabajo de las Permanent Activities es un texto sobre el tema del Re-Uso y sobre la relación entre forma y función.

Se redefine el concepto de Re-Use introduciendo el concepto de New-Use y de Change of Use y el tema del Re-Uso como otra forma de hacer Arquitectura.

Se introduce el tema del Ensanche, que acompaña en diferentes formas las contribuciones de la Escuela de Barcelona en el ILAUD y el tema de las transformaciones o variaciones dentro de la estructura del Plan Cerdà.

En el caso de los edificios de vivienda, cuando la función permanece la misma, el concepto de Re-Uso se redefine con el concepto de Re-Cycling.

Con referencia a los caseríos del país vasco se introduce el tema de la "permanencia" en la Arquitectura a lo largo de las generaciones y la presencia de una arquitectura que acompaña la vida social y las relaciones entre personas.

El texto introduce algunos ejemplos en la ciudad de

San Sebastián donde una antigua Villa se ha convertido en la sede de la Asociación de Arquitectos demostrando la compatibilidad de un edificio con otros usos si bien muy diferentes a los originales.

El proyecto de la explanada del "Peine de los Vientos" de Chillida y Peña Ganchegui se presenta como ejemplo de una intervención que redefine la relación entre ciudad y naturaleza y es capaz de transformar un espacio residual y crítico en un elemento de gran valor para la ciudad.

Se introduce el tema del Re-Uso de antiguos edificios y de la interacción entre preexistencias y nueva arquitectura que se justifica a la existente.

Se trata en general de un texto muy importante en el cuadro de los temas estratégicos tratados en el ILAUD.

3rd Residential Course Urbino 1978

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J.Bach en otro texto lleva el ejemplo del proyecto de recuperación de un barrio en la ciudad de Badalona, donde se introduce el tema de nuevas viviendas como instrumento para revitalizar el espacio público.

J.Acebillo en otro texto habla de la importancia del "Modernismo" en Catalunya.

Siempre en el Year book que se publicó sobre la actividad del ILAUD en 1978 son interesantes los textos de P.Smithson sobre el tema del Layering y en los textos de F.Mancuso y R.Dalisi aparecen imágenes de una sección de un góndola veneciana, y del proceso de participación activado por Dalisi que non llevan a la importancia que el ILAUD puede haber tenido por el pensamiento de E.Miralles y que se desarrolla en un siguiente capítulo.

En relación con los temas desarrollados en el Residencial Course el proyecto de los entonces estudiantes M.Gallego y J.Graells se enfrenta con el tema del tema de nueva vivienda dentro del centro histórico en relación con la antigua muralla de la ciudad. En el trabajo de R.Serra y de M.J.Fabrè es interesante subrayar el uso de

la perspectiva como instrumento de proyecto. Beth Gali y P.Zazurca enfrentan una escala más territorial y de infraestructura con un proyecto que propone una alternativa al parking en el Área Mercatale y el rediseño de la plaza come puerta de entrada a la ciudad, una plaza que se inspira en sus geometrías y en el diseño del suelo a la plaza del Campo de Siena.

Escuela Tecnica Superior de Arquitectura Barcelona

Maria Ruz Fabre
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Manuel Ribes i Piarra

We will talk about reuse. We will talk about some examples, which are closer to our country, in order to contrast different points of view of the different situations from other countries. Concerning reuse, we have to ask some questions. One of the most important is: Reuse as a functionalist concept, that means, because of the profit, the word reuse supports a specific correspondence between form and function. For us, this concept isn't very clear. The following examples will show this contradiction. The second question is: Who is the subject of reuse? Which is his intervention in form producing? *

It seems that concerning popular reuse, this is a complete intervention.

We refer to talk about new use, or change of use through history.

Regarding the examples, reuse is not a physical problem. For example, the Restaurant at the "Parc de la Ciutadella" in Barcelona, built for the World Exposition in 1888, by the architect Domènec i Muntaner, has been used for restaurant, school, and eventually for Zoological Museum.

The only intervention was a change of the ornamental at the main entrance. Therefore we have thought about many concepts:

popular reuse of architecture, or reuse of popular architecture, or polished reuse of popular architecture, or symbolic reuse (of architectural), or, why not, invention of reuse as a way to do architecture.

Transformations in Barcelona's extension

The analysis of the transformations which occur in urban areas already considered, according to the constant dynamism of the cities, is the subject of this case, and, according to the examples of the "Etsanche Carder" in Barcelona (introduced as an extension of its original precinct and with a clear residential dominance) to contemplate some questions which refer to the problem of reuse and its relationship with this area. And so we must now talk about a whole evolution in the type patterns constructed and, above all, according to the incidence of the different conditions which have followed themselves there, we point out those of 1890-1922-1957 which seem to be the most indicative.

One of them could be the validity of its concrete architecture (not obtained by its addition), or selected buildings by their architectural value, but also that deduced from its historical value, understood as a homogeneous set and distributed uniformly along its area as the support of the new transformations, which imply in some cases, important changes of use.

At this moment it is interesting for us to refer to the typological unity existing in Barcelona's extension, and more concretely in the first period (1890-1922) to verify the qualities of ornamental architecture, in principle not classifiable as ornamental, or at least not deducible from the "functionalist" school or thought, but better from an own academism of the period, which in this case is converted into a key point, which permits

changes of the use as important as are the transformations of apartments into offices, schools, colleges, social clubs, professional rooms, etc., without having to recur to neither important, nor special, nor structural modifications. The simple availability of adequate furniture is in some cases the only operation necessary to change to the use required.

The other aspect which we are interested in pointing out, is the importance of the economic factor, mediated by the modification of the profitability of the real estate, according to the constant change of the market, and, as we shall see further on, there do not exist practically any cases of reuse as cultural or residential operations.

The fact that the composition of these real estate units is made up of apartments for rent, and in some cases with the owner's dwelling being on the first or principal floor from here it gets its name) and are of individual management. These architectures are to be generators of incomes, which are subjected to the variations produced in real estate market.

Reuse then, in this case and as verified by different examples, consists of the modernization of the value of the last income, because the preponderance of residential demand has left room for other types of demand, commercial or services for example, or just because residential supply, still being valid, the model referred to in economic terms is no longer competitive.

About the "Etsanche Carder", we shall only say that was approved in 1958 because of the necessity to expand the city, and that it was set up according to some rationalized criteria of planning as a network of middle-density growing which covered the level surroundings with a clear and fundamental residential dominance. About its process of evolution it is worth pointing out the three stages evident and well differentiated by time: parcellation, urbanization of streets and services and edification in a long process of the filling of building sites still not concluded today.

And so we must now talk about a whole evolution in the type patterns constructed and, above all, according to the incidence of the different conditions which have followed themselves there, we point out those of 1890-1922-1957 which seem to be the most indicative.

A typological approximation is the following:

1. A house for rent with the owner's apartment situated on the 1st or principal floor (principally occurring in the period 1890-1922) and composed of a ground floor and four other stories with a facade of 2x6-10 mts and a total of 4 or 7 apartments.

2. A house for rent: the owner's apartment is reduced to 3x2 x 8 = 12 mts (period 1922-1952) and composed of the ground floor and four other stories with a facade of 9 x 10 apartments.

3. Apartment buildings. The fundamental characteristic of this model consists in the doubling up of the typical story (apartment with ventilation to the street and apartments with ventilation to the interior patio, courtyard of the

street block. This new pattern occurs from 1922, and with it the density is augmented to more than double of the previous model.

The introduction of zoning in the "Etsanche" starting from 1932 and more concretely in 1953 created a division of the area, not only the different zones are given to each sector of the etsanche (residential, commercial, tolerance of apartments and industry, etc.). But also the strong increase of the density which was producing itself has had actually more important consequences:

a. A variation of the market in residential demand, which affects a determined sector of the "Etsanche".

b. The appearance of new cores of commercial displacement (enclosed in the graphs).

All this has involved, above all in the original buildings of the Etsanche a process of the modernization of the rent which are expressed in the transformation of their use.

At present, the following can be detected:

1. Apartments previously occupied and now abandoned. This is a temporal transformation, waiting for the total clearing out of the property to be demolished and for a new commercial building to be built in its place.

2. Apartments transformed into offices, professional studios, schools, social clubs, etc.; these operations occur fundamentally in the sectors more transformed at present.

3. Apartments converted into modernized apartments, capable of competing with the new models which appear in the market. These can be apartments which maintain their original capacity or transformed into two apartments.

4. Apartments situated into the attic stories transformed into mountain or beach style "Chalets" according to the user's preferences. In this case there is no need to specify the sectors in which this occurs.

In the examples presented there appears on one side the corridor (or characteristic defining of the Etsanche typology) as one of the proper protagonists of the operations of reuse. It's a large corridor (efficient) for the functions of the rooms, that it serves, and it is at the same time the piece on which the new design which the reuse requires is more concentrated.

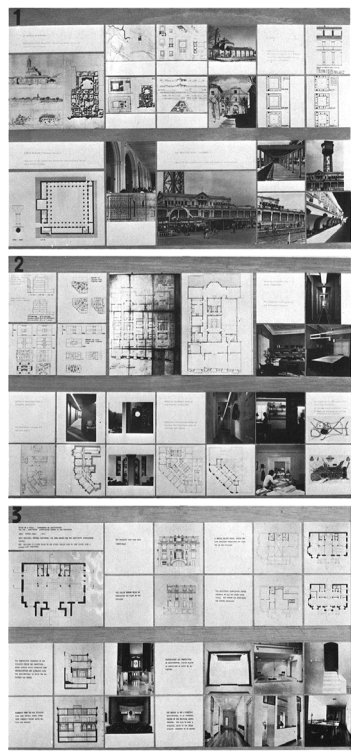
On the other side, the division of the spaces resulting from the new imposed necessities, permit in some cases to accentuate in the design the contradiction born of the existence of some noisiness which corresponds to some spaces but not actually connecting.

In other cases the amplification of spaces which require the elimination of other smaller resting spaces, and which take part in the overall set with the increases of their actian player includes the ceiling, for example, influence the wall of the designer when he adopts a respectful attitude towards the existing walls.

In other cases, climbing ladders to introduce false girders or to respect partially the existing walls, converting thus these elements into faithful witnesses of the former structures.

House Improvement

In a strict sense, it is a contradiction to talk



about reusing a house onto another house, because the new arrangement provides for the same usage as previously. We should refer talk about reworking or improving an existing architecture, first of all by redefining those structures which still being the same, may be understood in a different way, than some time ago. For instance, reworking the functional "living" or "staying" implies a very different set of activities than years ago. Each civilization spends its time in a different way. We have passed quite quickly from a public and multinary leisure pattern to a domestic and familiar one, from wide and spacious rooms, very rich but very cold too, to the typical dining room, and so on. We may speak the same way about all the rooms in the house, bedrooms, bath rooms, etc., whose functions, being among the same, have changed quite a lot.

The industrial revolution provided the individual with a certain liberation from many of the religious and social prohibitions which obstructed progress; its implications meant a fundamental change in housing. Both the rooms' dimensions and their furniture suffered a precise transformation. Housing may be understood as something completely related to the house use, mainly because of space scarcity and economic factors.

We are going to show now two examples of house improvement. Their previous architecture was of great quality. Thus, a constant dialogue between old and new architecture is established in both cases. The full expressive and qualitative potential of the old architecture is therefore developed. The architect's intervention tries to be minimal and respectful, and does not try to compete with the existing architecture but to improve it.

Permanency of architecture

A quotation from a book writer, Julio Caro Baroja: "Looking at the Basque Country, with its nominated 'caseros' (small farm) which remain through generations, giving to the social life a precise enclosure, containing a relationship between the house and its inhabitants, social stratification, and even relations between human beings and universal order."

So, social order can be a cultural expression and a transgenerational power, granting over the social life of their inhabitants."

The city of San Sebastian is placed over the tumbled, near the Urgull Hill. It is formed by the old currents, which flowing in the form of the North-west bay sands on the other side.

The city's subject, since the 16th century, was the transformation of the first known map dates from 1546. It signs a quadrice surrounded by city walls. But the great development occurred in the 19th century. City walls were demolished and a new extension was built: the same extension that we call "Etsanche Carder". The city keeps some certain elements towards architecture. Now we are going to see some of the architectures which will be explained as follows.

These specific projects concerning reuse, will help us to understand part of those operations. The project of reform from the Architects

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Association Center concerns simply a change of use: it was a villa, and is now transformed into offices and other sections for that association.

The building takes part in some blocks, garden-city style, following the river that was canalized at the end of the 19th century.

The building, constructed in 1927, keeps identically its outside. It takes part through a partition wall from a symmetric compound completed by another block building. Therefore, the partition wall is a symmetric axis. Inside, perpendicular to this axis, perpendicular to the first one is important in order to understand the reform in terms: this axis has been strengthened concerning shape and also use of the building.

Situated in the old town of San Sebastian, between Fort and river, the Plaza de la Trinidad is an open space with a great capacity to be transformed according to the different proposed uses.

It is a space constructed by elementary cell easily characteristic, which establish an urban special living structure, difficult to be planimetrically established, especially the most delicate and poetic expression of the every day life of "bad people".

This apartment informally of its surroundings constitutes its most valuable characteristic, an open structure.

We could compare this open space to a container able to influence on its contents according to its specific use.

This was the reform concept: an open space through time kept and strengthened for its own possibilities.

The treatment of the steps is maybe the most significative particular operation.

The Plaza del Peine de los Vientos.

Here, at the end of the named Paseo del Tercero (Third) walk the "loca", acquires a significant value. In one way it means the meeting between city and nature, in the other the beginning and the end of that artificial fact.

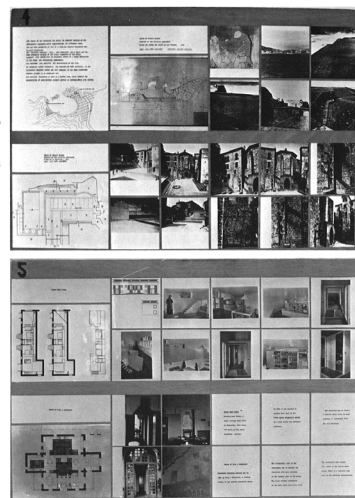
The beginning and the end of the town image (that, Paseo de la Concordia, Ondarreta town image Paseo del Tercero) that mostly identify to San Sebastian establishing a symbol of bond with the island and the surrounding nature.

The "loca" is a witness of two histories.

At first one, the "bon Dieu". One, according to which a lecture took, during the earth that cowdies belongs to the bay and the surrounding spaces nearly Santa Clara Island, remaining as island itself and Urgull Hill.

A second one, the city as an artifact, by which the "loca" takes part of the urban space chain, that formed the second and the shape of la Concordia, in order that it establish a certain parity among developing sections and in a linear way, with own characteristics and according to the vocation which during history the town has assigned to every single place.

A beautiful and somewhat battered vocation has been assigned to our "loca" a collector which in need of defense forms a coasts wall with a walk



in front of the sea. The return to landscape in nature and identifies it to the sea and the place, have been the principles which have made possible the artifice in order to give a barrier which has been the break of coastal stratification, the sea and its storm, the noise of boats' spin (noise) that the wind that the sea and the sun both with the rainbow will remain "responded by architecture and sculpture.

These were the project's concept: the use of the "loca" abandoned and spoiled must regain its right vocation of staying and sighting

place

to keep the present coastal wall which has made possible this "loca"; the "loca" as urban vocation needs contact of the mountain and the sea in this area. Therefore the square had to break the barrier which has been the break of coastal stratification, the sea and its storm, the noise of boats' spin (noise) that the wind that the sea and the sun both with the rainbow will remain "responded by architecture and sculpture.

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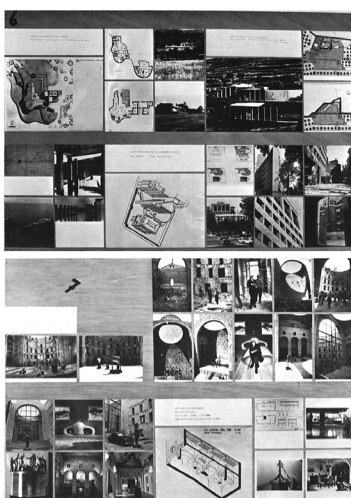
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Here in these examples the conservation and the integration of existing buildings into a new architecture, can only be understood in terms of culture.

Therefore in these examples we can identify a certain attitude towards architecture: "New architecture juxtaposes itself to old. But the juxtaposition is improved in the process of design. The final result will be a product of all the elements of good design."

The reuse of old buildings as economy of design

The central banking offices designed by the architects Monzo and Becos are situated in a local Masad area near La Casanova - There is an old eclectic palace on the site going on La Ciutadella.

The architects being fully aware of modern design, using as principal factor for the architectural forms, specially in characteristic areas of the city - have decided to conserve the palace by using it as principal facade for the central banking offices, thereby wisely using the new extension to be built on the same site.

In this example an overriding is the quality of economy, but in reference to something abstract such as form. The sense of economy in its use is not by no means a room when an attempt is made to relate to ancient architecture in the city.

One could say that the afore-mentioned example is worthwhile for the original way in which it maintains this sense of economy in ancient architecture and it suggests as to how reuse of old buildings, that is to say reuse of the form and importance which they have acquired in the city.

Re-utilization or neo-utilization

The fact that architecture pertains to history, to the examples which the operation does not fall into an uninterrupted "continuum" of permanent and chaotic, never broken, of vectors which succeed vectors, comes with itself the permanent utilization of public buildings for public use, as long as no negative and destructive policies of some government - don't break on the continuum.

That is to say, that the successive "returning to be used" of public architecture, each time that a neologism appears in the use, provoked by cultural and evolutionary circumstances, would be a continuous process, which would allow the possibilities which the building offers.

And so, we can refer to re-utilization and not to re-utilization when we speak about the new reuse of old buildings, that is to say reuse of the reasons of economy and not even virtual of the quality of the architecture whose survival would be assured through reuse.

Re-use of old buildings as a fashion

In these examples the operation does not fall into the two most common instances for the reuse of old buildings, that is to say reuse of the reasons of economy and not even virtual of the quality of the architecture whose survival would be assured through reuse.

The lowest platform has hidden holes in order to reuse the collector, which makes possible the pleasure of the light of the surroundings and changing nature, which is transcended through Child's's sculptures.

The treatment of the "cependras" will be entirely of stone, and precisely of pink granite. Elements of D&O's, its longitudinal section will be changing in order to resolve the articulations of the various levels, platforms and the meetings with the natural shapes.

The levels will grow with steps which allow public performances and steps at different levels.

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Jaume Bach: Re-use of a neighbourhood in Badalona

I am going to present a study on re-use, produced by my colleague, Gabriel Mora, and myself, this same year. This study is not on the re-use of a building, but on a neighbourhood as a whole. It won the first prize in a competition of its kind, towards the end of last year.

From our point of view, the subject had many fundamental points of interest. It was the first time that a building had been organized to work on the historical center of a town situated within the Barcelona metropolitan area. It gave us the chance to study the evolution of a neighborhood progressively absorbed by the metropolis. At the same time we were able to consider the power of identify the historical center possessed, as well as distinguishing objectives, origin or mark of identity for a specific community.

Furthermore we had to face the purely technical problem of how we could possibly overcome the evident obsolescence of a town center, with a planning of use. That is to say, which were the instruments or techniques we needed to re-use a part of the city which was clearly alienated. We thought this re-use ought to be purely physical, we mean to give the maintenance or use of a specific part or parts of what exists, but at the same time a symbolic re-use, the restoration of a basic role, primordial from an ethical point of view of real history as a community. Finally, we were keenly interested in finding a solution, that using a correctly formalized urbanistic starting point, would surpass the usual standard of this discipline, and would find its strength on formal grounds, genuine architectural grounds.

That is to say, we thought only a formal proposal of all the problems in the area would help its solution, and that the good faith in this proposal would back up that in its intervention.

Badalona is a city with a population of about two hundred thousand, very near Barcelona to the North east, the distance being fifteen kilometers. Nowadays the division is administrative rather than physical. It forms part of the 27 municipalities of the Barcelona territory, and is housed down in the Metropolitan District Plan of Urban Disposition, the only supra-municipal law still used. The metropolitan area does not form part of the ordinance actually in use. Apart from some kind of problems which are normal in an area of these characteristics situated in a metropolitan dependent district, and back to the theme of our work, if we need to refer to the District Metropolitan Plan, handled historical centers in Barcelona differently from any of the other 27 municipalities.

Against this situation, and many others, the popular forces of the neighbourhood of Dalt de la Vila were put into action.

Dalt de la Vila is an evolution of the medieval town, and it grew on three essential points: the church, the house or feudal castle (Torre Vella) and the public square (Plaça de la Constitució). This coincided with the original Roman "Baeduro", that leads us to think of a continuity of population in the same place since the first century B.C. until nowadays.

In the later Middle Ages, the Roman Baeduro is reduced to a fourth of what it was, and the new population lives now in the North Eastern part of the old city. The church, as the main focus of population in the neighbourhood on the western side of the city.

The village, like any of its time, would be formed by a church and one or two small streets that led to the nearby farms of Dalt and the Coastal, with a very small number of inhabitants: peasants, artisans or clerics.

On the Eastern side of the church, the house of the feudal lord, who was, until the XV century, the absolute master of the population. Between the XV and XVI century, he converted the fortress in which he lived into a gracious manor surrounded by moats, with rooms crowned by Gothic vaults and a beautiful Renaissance door.

Except for some odd pieces, many buildings in the zone nowadays were originally constructed in this time.

Between the feudal manor and the streets of the village, was the church, with the main door facing West and the presbiter facing East, perpendicular to the present one surrounded by the cemetery.

The canonical law gave the holy touch to the immediate surroundings of the church (50 steps), and that explains the name of Sagrada, that Dalt de la Vila receives as well. People wanted to build in that zone, because thinking

and burglary were considered sacrilege.

When municipal life got organized, relatively free of feudal power, in the XVI century, the square of Baeduro, today square of constitucion, a name that strangely enough, survived forty years of Franco's rule got steadily more important, and today council meetings, market and parties are held there. The square was the focus of all social occasions, impeding the normal development of Badalona until the XVIII century.

It is when Dalt de la Vila got out of its medieval enclosure, that all that concerned with the great area of Catalan economy in the XVIII century, that Pierre Villard illustrated so well.

In the XIX century, and thanks to industrialisation, the number of population considerably increased, and the city center is displaced towards the sea ("Baix a Mar") in the streets of Pòrtol from S. Anastasio, and del Mar, now the main street of the city.

It is also in 1953 that Barcelona's district really is acknowledged and therefore a plan of Barcelona's boundaries appears, which also includes Badalona.

The application of the forecasts of the so called Plan "Torment de la Font", development for this area of that district plan clearly opposes the pushing aside of Dalt de la Vila which comes instead into the later plans (the two versions of the actual district plan of 1978) in a forgotten area, without any organic connection with the rest, affected by the motorways or split in two by a new route.

Dalt de la Vila is little more than available land in the town center and we know what this means: 1911 now we have carried out a short description of some of the material or institutional factors which have been giving shape to the neighbourhood's present reality.

The popular forces managed to stop the works ordered by the Metropolitan Council and resulted in the Town Hall's compromise to hold a competition of ideas for the re-use of the neighbourhood and the preservation of its historical, artistic, archaeological, social and traditional values. This way, during the year, a job was established on the building process in the area. In the meantime the competition would be held, and the necessary documents for the recovery of Dalt de la Vila would be written. It seemed as if the popular forces had a sure victory. They had managed the intervention of an authority superior to the town hall, which accepted the need of a visual change towards the neighbourhood. But later on we will see how the plan developed. Meanwhile let's see which was the other part of the neighbourhood that Badalona didn't want to lose.

Apart from some extremely interesting ruins, Dalt de la Vila offers a very small number of changes of opinion brought about throughout history.

As we shall now pass on to the description of our proposal.

The first of three panels which we presented to the competition contains the forecasts we carried out, regarding the Roman remains.

This is the overlying of the horizontal projection of the Roman town of Baeduro together with the present Via de Dalt, the viability and the parking sites, the treatment of the outskirts of the neighbourhood, the assignment of equipment, and the change of opinion concerning the new buildings and finally the green zone plan, which we referred to as the wooded area - this term being more accurate.

Later on we will describe them in more detail.

The second panel contained all the recommendations which we suggested for the "comunicació" area, along with two perspectives of the most important operation of our proposal - the creation of a big square at the edge of the neighbourhood right next to the motorway.

Finally, the third one had a short plan of the large scale suggestion which allowed us to accomplish the competition's rules which obliged us to present the plan on a 1:500 scale.

Before moving on to a detailed description of the suggestion, I would like to give us our reflections on the matter.

We thought that it would be impossible to safeguard the neighbourhood unless we could produce some indication of activity. The neighbourhood had been declining, and according to us it was impossible to choose stagnancy as a solution. It was neither enough nor possible, on the other

hand, to re-model the housing. Dalt de la Vila wasn't its namesake in Ibiza. It wasn't a question of finding solutions that forced a population substitution.

We decided that the new residential blocks could raise the neighbourhood, along with the creation of a big square next to the motorway enlarging the area now occupied by a factory and considered as an all the new dwelling district plan.

In this zone we could place a very important type of space in general terms, that would be a tangible way of observing the growth of the town, how it has changed, how this street still resembles the Roman plan, yet how different it is.

Another important point was to think of a way in which this part of the town could regain awareness its history to be able to make it once again the most important place in the town. With this in mind we thought that the constant sight of the Roman ruins their symbol or personal emblem (image) could provide an important remembrance factor as to the real origins. All in all, this would be a tangible way of observing the growth of the town, how it has changed, how this street still resembles the Roman plan, yet how different it is.

The superposition of the Roman plan just as it is established, with the neighbourhood, shows the coincidence of the church of Santa Maria with the Roman most other connections may also be observed in some street plans which can really support the factor of continuity. These reasons, among others already mentioned, gave us the idea of representing the Roman plan on the street pavements. This offered the advantage of symbolic re-use and didn't depend at all on what would be achieved in excavations which is something very difficult to conserve, difficult to visit and barely demonstrative. Added to this measure was the proposal for the creation of a symbolic temple in the middle of the Great Square. This would be a "loggia" form of showing origins or copies of possible samples which architects might want to study.

The proposal on circulation only demands the extraction of the lane that divides the neighbourhood. The opening of a section of street at this point, by means of demolishing a building, would permit the new square to be communicated, at both ends, with the new administrative center of the Badalona, and the section of street between dwellings at this point for the planning of a new lane parallel to the motorway, replacing the other lane, this time with no harm to the sector.

Consequently, vehicles would only circulate round the perimeter, leaving the rest a pedestrian zone.

Those new dwellings proposed, all of them low density. Furthermore, the proposed equipment, and the system to complete the edges

of the most planned popular policies - for obvious reasons.

Concerning the green zones, we thought that because of economy and climate, a massive park in the country or a country park or country estate to wish for the English parks, for example. According to us, the best park consists of the plantation of trees in geometrical forms maintaining the ground, whatever it is protected by walls, or with some material that impedes mud. There are many examples of this in our villages.

We also thought that a very effective idea would be the destruction of wooded areas between the archeological zones and the rest of the neighbourhood. In this case, the plan is to create a park in the wooded area.

As follows, we described the main of "comunicació" style recommendations. To pave the streets and eliminate kerbs. To draw the Roman plan on the pavement. To show what it deals with, cards or decumans, well XIX century and so on.

The last general communication we established at intersecting points of the two plots, the Roman and the present.

To place "doors" in the stretches of street which have been spoiled. To continue some partially destroyed streets with trees.

To establish the memory of certain elements (in this case an aqueduct) which have recently disappeared.

To build a sort of a temple which exhibits replicas of archeological pieces discovered.

To depress in the archeological zones and plateau trees in the others.

To solve the intermediate walls of the high rise blocks which exist by building a loggia on the other sides.

A similar way out for corners.

In some cases, and as an optional form, to substitute some old buildings with the aim of achieving little squares which would substitute other kinds of spaces.

The new building would have maximum three floors and will be linked together.

Green zones with trees planted at regular intervals. Sun in winter, shade in summer.

A certain kind of parking could exist beneath the trees.

A big parking area under a screen building at the side of the motorway. This is outside the zone with Roman remains.

Peter Smithson: Some further layers: work and insights

If a building is to give access to its occupants - access to their affections and skills - its design must be able to extend the social and cultural life of a group through layers: not between the layers, but through layers, and through layers.

Laying as an aesthetic device is an idea unfolded from within the formal stages - the existing language - of modern architecture. It is our belief that the language of modern architecture is capable of ideas unfolding from the base of its own formal stages. It is already a language with an internal logic, and it is already years to the heroic period (the nineteen twenties); and as a self-defining it stretches back from another hundred years to the first flowering of the new spirit in the 1800s (Romantic Nationalism - the rule of law, reason applied to the process of production, repetition, simplicity, new light).

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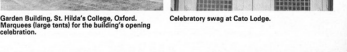
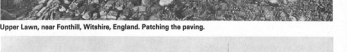
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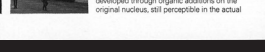
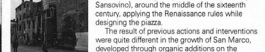
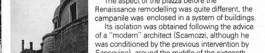
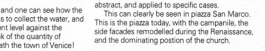
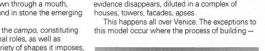
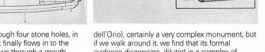
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11 An approximation to the great contemporary architectural movements of Europe, especially Belgian Art Nouveau and the Venetian Secession. This was expressed at two levels. One was a conformity to the same ideology, and the same methodology of architectural innovation, and the other was superficial, almost ornamental recourse, characteristics of the most mannered and lazier creative works, often a product of the imitation of easily copied foreign or Catalan models.

We must underline the special influence of Secessionist architecture which can be considered in two ways, corresponding to the two conceptual bases of Secessionism. Secessionism was the only renovatory movement which explicitly maintained a respect for the traditional language. For this reason it was used in Catalonia as both a renovatory and a conservative force at the same time. This gives rise to the paradox that the architects who were most violently against Modernism were on the other hand those most directly influenced by Secessionism and that the followers of Secessionism were those who lasted



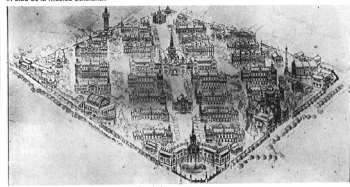
Lluís Domènech i Montaner: Palau de la Música Catalana, 1905-1908 (Barcelona)

longest throughout the whole Catalan Modernist and post-Modernist periods. It must be emphasized that this is due not only to the aspect of the traditional language but also to the fact that it was a clearly codified style, which moreover was easily transmittable without the necessity for great creative innovations.

12 The persistence of historicism in interpretations which were less and less textual



Palau de la Música Catalana



Lluís Domènech i Montaner: San Pablo Hospital, 1912-1910 (Barcelona)

and more fantastic. This was a very characteristic element of Modernism: the use of elements of historical styles not as a regressive formula, but as a reference to signs whose meaning was alive and operative in the society in which they had been produced and which still endures. That is to say, historicism as a collage of meanings applied to the structure of the new style.

13 The appearance of great creative personalities who produced more or less autonomous individual currents out of those persons who created a school of followers and whose works stand out from the general current - Gaudí, Domènech i Montaner and Puig i Cadafalch. And as much in the second generation as in the first appeared many architects of extraordinary class, among whom we have to recognize the direct influence of the following: Berenguer, Galià, Granell, Monzó, Ribó i Bellver, Ribes, Jujol and Masó. It would be easy to say that it precisely these personal influences which characterise and define Modernism with respect to other European movements. But it wouldn't be exactly correct because, as I said before, the most characteristic feature of Modernism was its capacity to assimilate and integrate distinct and diverse influences into a unique phenomenon which is more a cultural movement than a stylistic affirmation.

We must now try to make an analysis of some elements which characterized the Modernist period. Remembering the contradictions of the movement itself we can place our observations at two opposite poles.

1) Fluid composition broken composition. One of the fundamental attempts of Modernism was that of total and integrative design. As a consequence of the ethical attitudes of the Arts and Crafts movement, an effort was made to ensure that everything which contributed to the human ambience should be a specially designed work of art. Thus, architectural space, ornamentation, furniture, the concept of the space, light, colour, and texture all belonged to an indivisible, unitary whole.

A consequence of this unity and totality is spatial, volumetric and superficial fluidity, as if this morphological totality should be compartmentalized or limited.

At an opposite pole, and in contradiction to this spatial, volumetric and superficial fluidity, we must note the inclination towards a totally appreciable space and the closed and divided form of some compositions based on a "additive method". There are many autonomous spaces, some of which become independent, unitary constructions. Also, conforming to this idea we can find the following features: the great unitary spaces, which constitute the totality of the building and inside of which the different functions are structured, according to a method analogous to that of Michelangelo's subdivision of the facade into autonomous rectangles; the ornamentation conceived of as a succession of independent elements; the planes subdivided into independent geometrical structures, etc.

This aspect of the language of Modernism certainly shows the influence of Secession whereas the aspect of fluidity seems to be more the result of the influence of Art Nouveau.

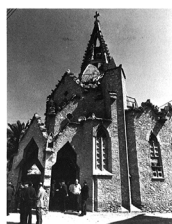
2) Form as an ornamental and symbolic expression-form as an immediate effect of construction.

In Modernism, as in Art Nouveau and Secession, ornamentation has an individual value, and acquires an expressive role which converts it into a distinctive element. There is an aspect of this ornamentation which can be judged to be a simple surface application of the style whose painting and graphic design also adopted at the same time, and which simply affirmed that architecture belonged to a wider cultural movement. But, however, we must consider what we call the semantic force of ornamentation, in which case the theme enlarges itself to the method of fundamental generation of the form.

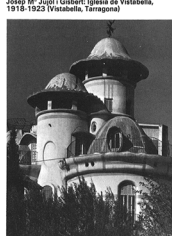
A good part of modernist ornamentation has a symbolical character. That is to say, it is the symbol of the religious work of Gaudí and Jujol, or in the historicist occasions of Domènech i Montaner, and in the ornamentation made directly to explain a space or its rational use, etc.

The most sophisticated use of this structural and functional symbolism is the attempt to express the lines of force of the structure of the architectural object, which sometimes are incisive elements, as in the furniture of Bujquets, and of Homar, and which often take a leading role in defining the total form of the building. Thus the process passes from the purely ornamental to a method of generation of form. The optimum case is a part of Gaudí's work. The leaning columns underneath the walkways of the Park Güell are not so much an effort of constructive rationalism as an attempt to give the most expressive form possible to a structure and a function. And so the structure selected was always that which presented the greatest difficulties, and therefore that which gave the most possibilities of expression, precisely because of those difficulties. The so-called constructive forms of Gaudí are not the consequence of an economic-functional method, but rather the emphatic expression of an intentionally pre-established method: the use of the capacity for compression of brick and stone by stresses that are stronger than the material can properly bear. Form as emphasized expression of a structure rather than the immediate logical result of the structure is then an evident characteristic of Modernism. And this characteristic strongly anticipates one of the tendencies of modern architecture-Expressionism.

There is still another aspect of the semantic force of the ornamental elements to consider: when these elements voluntarily make reference to certain historical languages already fully codified and hence perfectly intelligible. The capitals of Domènech and the ornamental grills of the Pedrera - like a line of entablature - make reference to historical styles and carry all their



Josep Mª Jujol i Gubert: Iglesia de Vistalegre, 1916-1923 (Vistalegre, Tarragona)



Josep Mª Jujol i Gubert: Torre de la Creu, 1914 (St. Joan Despí, Barcelona)



Josep Mª Jujol i Gubert: Casa Negren, 1914-1930 (St. Joan Despí, Barcelona)

historical significance precisely so as to negate it, and almost make fun of it, in a new creative attempt. The extreme example of this tendency can be found in the great "Sala hipocàustica" of the Parque Güell.

This generation of forms and the emphasized expression of the difficulties of construction seems to show scorn for modern technology whose facilities for construction seem less manageable for the appreciator attempt. But, on the other side of this attempt, there is as well in Modernism the cult of progressive technology, which does not go through excooperation, rather it is more purist and rationalist. These two poles are constant factors in the evolution of modern architecture and, in any way, define expressionism and purism.

III) Artesanal production-Industrialization.

Because of its long duration, its complexity, and the ambiguity of its aims and language, Modernism made coincide the maintenance and renewal of the forms and methods of artisanal production with the spirit of renewal of the new technology and the beginnings of industrialization. In its way, then, Modernism was very faithful to the spirit of the Arts and Crafts movement and to the constructivist rationalism of Viollet le Duc. At the beginnings of the movement the two most important influences were Ruskin and Kollet. This influence was not only in the dualty artisanal production-industrialization, but rather in the way of understanding architectural space. In this aspect the duality of between domestic space, factories, full of incidents and interruptions, and unitary space, comprehensive and relatively monumental.

Ramon Serra
Maria Ruz Fabré

Checkmate in two moves

The original structure of borgo porta San polo accesses outside the normal walls, running across the cardo extension of via Sallí, growing around the church of San Pablo and later around the convent of Sant'Agostino, important to understand the structure of the borgo.

The main axis of via Sallí and the secondary streets following the level curves shape a clear urban structure.

The meaning of that axis changes with the neoclassical reshaping. The work considers the possibility of reinforce the main axis, concerning its shape, which is nowadays the most important content. The work concerns the church of Sant'Agostino church as a public and covered space and to close the end of via Sallí in order to reinforce this axis.

The reuse and in this case the reuse of a basilical plan is not only a functional problem of changing its use.

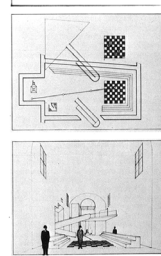
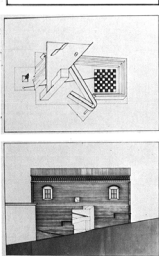
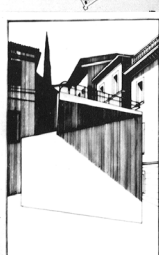
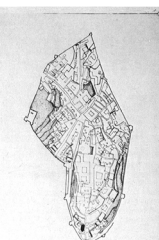
It is necessary to work with the shape concept and with the shape content, developing a new reading of it. This analysis contains in itself the process of changing spatial concepts of - "one architect" and therefore a closer reading of the new functions.

In this way the ramp, starting inside, going outside and ending on a surface in another level, or other elements, introduced as objects or furniture change an undifferentiated dynamic space in another, which without losing the spatial and topologic clearness has closer characteristics to a less representative and more collective space in its reading.

The relationship between via Sallí and inside space is produced through a hole, eliminating concepts which imply the door, concepts like inside-outside or a representative element of needs from the two relational spaces.

In this exercise, the rational language should be understood as an conception of its historic value, and therefore, not as a recuperation of language, but as a bagage in an analytic process of history of architecture in production of shape, that means of architecture.

We found this memory between light and dark when we remind La Corbusier's sentence about architecture as a clever game of lights and shadows, white and black, place where white play and make check-mate in two moves, or, if black play, they arrive at the same end.



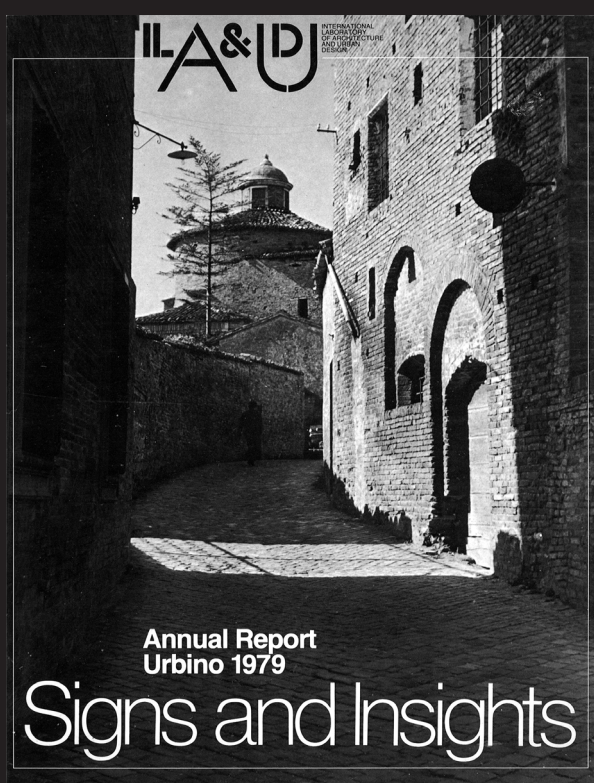
1979

SIGNS AND INSIGHTS

ILAUD
Annual Report
Urbino

profesores
Joan Busquets
Federico Correa

estudiantes
Angel Anton
Jordi Carbonell
Carme Fiol
Josep Parcerisa Bundo
Pere Juan Ravetllat Mira
Carme Ribas Felix
Maria Rubert de Ventós



En 1979 la escala es una escala territorial. La presencia de J.Busquets introduce el tema del Infill en el tejido urbano, y el tema de las "Improvement Áreas", concepto que volveremos a encontrar con los proyectos de las "Áreas de Nueva Centralidad" desarrollado años más tarde en la ciudad de Barcelona.

En 1978 se presenta el proyecto del Hamar Museum de Oslo de Sverre Fehn.

En el trabajo de los estudiantes de este año destaca el uso exacto del lápiz y el uso de un dibujo técnico muy preciso, una capacidad que empieza a ser la marca de reconocimiento de los estudiantes de Barcelona en el ILAUD.

C.Ribas y M.De Rubert proyectan una conexión entre el Convento dei Cappuccini y la ciudad histórica.

C.Ribas desarrolla la propuesta "440 6 Park Access" como nueva forma de acceso a la ciudad.

J.Carbonell, J.Parcerisa y P.J.Revetllat trabajan a una escala de infraestructura

Angel Anton se ocupa de una nueva conexión entre Piazza Renacimiento y un nuevo jardín botánico.

Todos los proyectos se enfrentan con el tema de un trabajo dentro o en relación con el centro histórico, un centro histórico de gran calidad y que obliga a una relación cuidadosa y delicada sin

tener que renunciar al proyecto de arquitectura. Se trata de un ejercicio nuevo y inédito para los estudiantes y profesores de Barcelona donde todavía no ha empezado la reforma de la parte histórica de la ciudad.

4th Residential Course Urbino 1979

Director: Giancarlo De Carlo

Barcelona	Jan Busquets Federico Correa	Angel Anton Jordi Carbonell Carme Fiol Josep Parcerisa Pere Juan Ravellat Carme Ribas Maria Rubert
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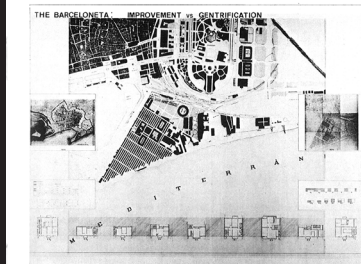
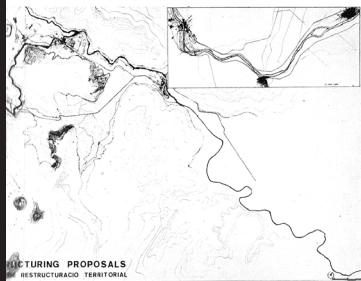
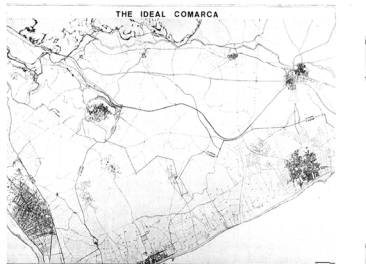
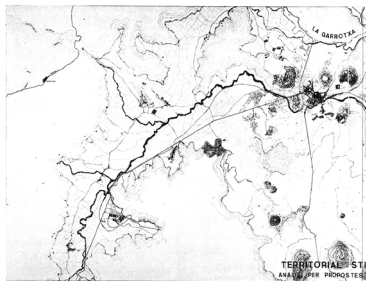
Escuela Técnica Superior de Arquitectura Barcelona

Angel Anton
Jan Busquets
Jordi Carbonell
Carme Fiol
Josep Parcerisa
Pere Juan Ravellat
Carme Ribas
Maria Rubert

The Barcelona group presented a report containing a position paper which deals with the discussion of the most recent projects made in Barcelona and three case studies.

The position paper focused on showing some hypotheses for the interpretation of the actual change happening in Catalonia as a consequence of new relationships and of the transformation of the economic structure.

The purpose of the hypotheses is to define some co-ordinates of the territorial and architectural field in which old problems begin to establish themselves again.



The three case studies covered the three following areas:

A. Infill proposals
They are public operations within the networks, that try to rescue and improve their urbanistic conditions. The proposals considered here are those of housing and schools, that show the results of the most recent architectural work. The evaluation of the housing and school options means to discuss the key pieces of construction of the present city.

B. Restoration and Improvement Areas
They are operations which try to maintain and foment the existing physical stock. This situation is clearly contradictory in the recent periods when capital opted to undertake a renewal process on a large scale, or to capitalize on the unique points of the city.

C. Territorial Structuring Proposals
This theme presents types of analysis that, departing from a recognition of territory, its elements and its industries, permit the evaluation of those autonomous infrastructural operations.

Carlo Riba / Maria Ribet

Through the Wall

The project is about the path-promenade that provides junction between the old convent of the Cappuccini and the city - the old and new extensions -.

The east of the project we are developing deals with the form which this course will take within the walls, and in particular the main characteristics of this inner area that we are dealing with are: on one hand topographical difficulties and the resulting inaccessibility; on the other hand the non-structured backs of the houses, and the retaining walls constructed due to physical difficulties.

Our intention has been not to regard this residual and inaccessible part of the city as a problem in planning new urban growth, instead of that we tried to consolidate it into an area of transition between green and city. The different elements we introduced in our project - stairs, retaining walls, - were to structure these parts into a frontier zone.

The main issues of the project are the following:

The way to get into the city, solved by breaking through the wall, and adding an entrance. This new gate permits two main connections: the first one to the Mercatale, continuing the existing way on top of the wall, with stairs; the second one to different areas of the city.

The access and stairs proposed are designed in a strong way in order to emphasize the new interventions, but simultaneously respecting the topographical formation - the ground levels have been changed as little as possible -.

The access through the stairs, supported by retaining walls, provides connections with different parts and at different levels of the city:

- 1) With the upper part - the new extension - through the stepped pedestrian way that at the present exit at the Fortezza Albornoz, facing the new town.
- 2) With the axis of via Raffaello and via Bramante by incorporating a two meters strip through some of the gardens, as a public way.
- 3) With the piazza della Repubblica - the center of the town - by the opening of a door through a retaining wall. This access will be without steps, permitting the use of skate-boards and bicycles.

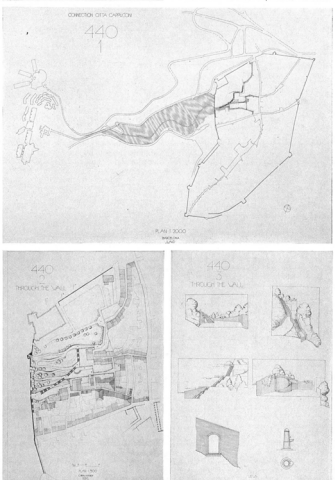
The intervention established a relationship between the existing urban fabric in this area - the rows of the house - and the park in front of the Fortezza Albornoz. By designing the park, the existing limit in this area shifts from the back of the houses to a new strong line made by the new retaining walls.

The spaces that remain between these



projected walls and stairs and the multiple form of the backs of the houses are recovered as public spaces, accessible from the park.

The relations established between the following: new stairs and walls, paths designed inside the park, the different accesses to different parts of the city make multiple choice possible for the pedestrian. We are not designing a single way to get into the city - from the Cappuccini -, neither a single way to get into a park, but a combination of various possible circuits.



Carlo Riba

440 G Park Access

The resolution of this project goes through taking into account three main issues. The first one to be noticed is to give accessibility to a very precise piece of land with clearly defined borders which in a way, looking at its position between old city and new one, can be considered as belonging to the urban fabric. The proposed solution must be in terms of

allowing this stretch of land to become an urban space with public use. Therefore my proposal is a park.

The second issue is to point out this privileged location which gives the possibility of reading the town in a completely new way. The view over the Palazzo Ducale and the Mercatale is splendid. Also it is worth to notice the quality in use and in views that offer on one hand the Pincio and on the other hand the park of "Le Vigine" that in proposing

The third issue is the role of connection between the Cappuccini and the town and viewers. To understand so it is necessary to have a look at the general plan where the complete proposal of connection involving three different subjects of project is shown.

The specific solution of the design I would rather have a quick glance upon the way in which it has been focused. It is important to underline the geomorphologic approach which lies at the basis of the proposal. My project has been developed through this approach and it must be said that the general feeling was to be respectful, in the sense of perceiving this stretch of land as a physical body in a wider framework. Nevertheless my intention was also to stress its features in order to make them clearer or in the case restore the ecological characteristics.

Examining the hill-side more accurately, I could see three different unities that I tried to treat separately, but anyway I linked one another by the path-way which is the subject of the connection between Cappuccini and town. This path-way that in the very beginning was only matter of project, has now been reconverted into another element of the park. Its precise design had very much to do with the psychological sensations that I felt and I wanted to emphasize, and also the finding diversity in the promenade coming from the understanding of the different parts.

From the very beginning it was an assumed wish to design a path more or less flat in order to propose an easier link available also to bicycles. Even though the trace could have been perfectly flat. As the height at the beginning and at the end was nearly the same, it was considered more appropriate to provide steeper zones to bring some more complexity into the scheme, also in that way it is worth noticing the way in which the crossing are solved. However, in this case the path-way follows the contour; in one on the left the contour followed in the 440 and in the one on the right the 335.

It also needs to be said the important role that the house plays in the configuration of the park. For this reason a public use is proposed which will bring a more intense use of the adjacent area. In this area a replantation has been done, which will ultimately substitute the original oak trees with pines.

The geometric replantation of the crest is another point.

What I still would like to point out is the importance of the actions in the design process. They try to stress the psychological impressions of being in a

certain place and at the same time suggest and allow certain possibilities of use.

The last thing I want to say is the different levels of intervention that this proposal allows.

Jordi Carbonell / Josep Paracenta
Piero Juan Rivetti

The Buldge

The project we propose involves a lot of problems, because it is situated in a specific site in the surroundings of Urbino which needs different types of intervention scales.

Our aim for the incrocio is to reinforce the topographic axis which goes from the junction between new town-old town to the old Cappuccini convent. That's why we intend to design a continuation of the panoramic road between the two hills. This is also the axis which carries the foot-path, as planned in the other projects. In this way the buldge serves several functional purposes and can be used on both levels.

The buldge is intended to be a landmark giving a sense of entering the town, a landscape element.

Also the clear definition of the architectural solution in the project, transforms the chaotic existing crossed into an urban space with its own precise structure.

The incrocio has become chaotic because of repeated addition, the original road to Rome, the access to the Cappuccini, and finally road going to the new town, and finally

the entrance to the new College. Predictably, the little houses built around the road show the effects of a non-articulated traffic system.

Our intervention is to design a more general structure to ensure the realization of our purposes. Thus we are modifying the function and form of the traffic diagram, the incrocio becomes a cross roads with four entrances instead of five as it was previously.

Two roads follow the main direction and there are two points on the buldge, at which there are junctions.

The specific design of the buldge, its proportions, the distance between the arches, the attention paid to the pedestrian scale in the ground floor is trying to make possible an investment in facilities for commercial and service functions.

In addition the project proposes some regulations, to take into account the possible residential growth in this area, because the aim is to be realistic and respectful of the existing investment.

The elements which define the design of the buldge, the brick use, the structural system, the "corniche", the arches rhythm, the basement, the way it is supported, show its mixed role of architectural building and engineered viaduct.

Is it a building or a bridge?

Betsy Chapman / Donna Harris

Some Thoughts about... Continuity and Complexity in a Path to the College

In Urbino today there is a need for an integration of the three major groups of people - the townspeople, students, and tourists.

The University has responded to the tensions between these forces by beginning to create new facilities which can be used by all the people in Urbino. Since many of these facilities are outside the town walls in the Cappuccini, the problem becomes one of physically connecting the various parts of town with these facilities. Thus, there are many possible paths that might be made. Our focus is on only one of these paths, the route along the Via Nazionale between the Cappuccini and the Mercatale because it is not only the most direct route between the historic centre and the college, but also the most in need of improvement.

Our goal was to look at this one path so that we might develop certain strategies, readings, etc. and a certain formal vocabulary which might then be applied to other parts of a wider scheme of connections.

Also we felt that if we could develop this sort of framework process, it would help us, or others who might work on this project with us, to develop our sometimes very different ideas in such a way that the end product maintains a certain coherence.

a. The parts of the path.

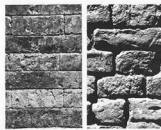
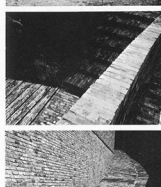
a. Intersection and entrance to the Cappuccini.

We wanted to make the crossroads more comprehensible and safer for pedestrian traffic by bending one of the two existing college roads to form one clear entrance path at the college and by adding a traffic circle in the intersection to both slow down the speeding through traffic and to give the pedestrian an island of safety in the intersection.

We also wanted to underscore the identity of the college by creating a symbolic gate at this point with an information centre and meeting place just inside the college grounds.

b. The path

We hoped to make the path along the Via Nazionale safer and more pleasant, taking advantage of the existing opportunities it offers for oaks, views, landmarks, commercial activities).



horses that had to pull the carts, to climb up from the foot to the top of the hill, starting from the existing situation, the architect created a complex built system which solved the two problems.

The first step was to fill in the valley. They decided to use the material that was left top of the hill which was being excavated to build the foundation of the Palace. The result was a flat place on the top of the hill.

If you look at the church of S. Domenico, which existed before the construction of the Ducal Palace, you can find on one side the trace of a door.

After the incredible construction system of the Mercatale, the Otto dell'Abbondanza and the Ducal Palace were built.

We know that Francesco Di Giorgio was incredibly competent, for his time, in construction-technical problems. In fact he was the most famous military architect he designed fortresses, walls, bastions, etc.

In the Ducal Palace, the fabric tries to follow the conformation of the land as much as possible.

In the most difficult part of the site, where the land is steepest, the architect invents the solution of the turrets, which link the fabric with the top of the hill.

All the fabric uses the different levels of the existing site in the best possible way. And so the roof garden of the Ducal Palazzo inverted, Otto dell'Abbondanza was built, the Rampa became the symbol, in my point of view, of the linkage between the top of the hill and the platform of the Mercatale.

To conclude what I have said until now about the relationship between the urban fabric and the topographic system, I want to show you some slides of another character of the Urbino.

The places that can be built upon are few, and so the existing fabric is something precious. From this point of view, the small houses are the best example.

But the reuse of the existing fabric is evident throughout the town, throughout its history.

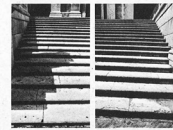
This happened as well in the most precious buildings, which would tend to think were not involved in this process of reuse.

The convent of S. Francesco was reconstructed many times during the centuries, starting from the pre-existing fabric.

Another example is the theatre, which was built on the top of the existing ramp.

The Ducal Palazzo, which was built on the top of the existing ramp. This map that we have seen before, with the small medieval houses, and the remains of the Roman theatre.

The houses were incorporated into a new fabric, through a building process which was very interesting, and lasted half a century.



Angel Anton y Camargo / Fabrizio Gellera
Kasper Gschwang / Stephan Lucak
Ruggewo Hopmann / Robert Woods

A Masterplan

We decided to join to try to solve the problem of the connection between S. Chiara and piazza Rinascento. A connection exists in the *Planta Cartografica* of 1841, it's a street. We do not want to re-establish the connection as it was, we call our intervention a generalizing line, which is defined by piazza Rinascento and S. Chiara and leads finally to the Bastione. We present two solutions: S. Lucak worked on the Seminario, F. Gellera and R. Tropeano on S. Chiara and the Belvedere K. Gschwang



on the botanical garden. The second intervention was done by A. Camargo for the Seminario and R. Woods for the botanical garden.

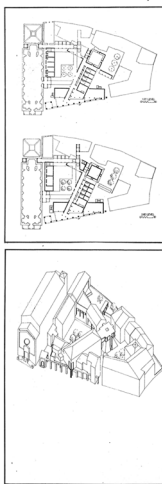
The Via Saffi area is a succession of layers descending the crown of the hill with the center on top, the town wall at the top and the landscape at the bottom. San Bernardino across as counterpoints to the town. The open space of Giardino Belvedere etc. is a hole in this sequence of layers letting the landscape within the townwall penetrate the town. This penetration separates two major residential areas of the historic center. The university and tourists interests, the former predominantly in winter and the latter predominantly in summer, remain at the top on the level of Giardino Belvedere with direct access to Santa Chiara (school of visual arts), Palazzo Passionei (administration building), and to Palazzo Ducale, the Cathedral and the commercial area. The open space below is bordered atop by an old unused roman way connecting the arcade and ramp of Santa Chiara and a small street leading towards the town center. This roman way, arcade and street are part of a continuous ring around the original town. Further, this ring connects Santa Chiara to the Carceri next door, once also a convent and now an underutilized prison, and to the *Masetero*, school of education. In the direction of Piazza della Repubblica this street leads directly to the Mensa. Finally from this level downwards till the town wall are the two residential areas that the open space separates. This open space is presently about 40% privately cultivated and the Giardino Belvedere, about 50% parking and 50% public park, is read both internally and externally as a sequence of spaces from the center. Piazza Rinascento to the landscape. While Rinascento is clearly an urban piazza and the open space is clearly a part of the landscape, the Belvedere becomes the link.

On old maps one sees clearly the development of the present situation of connections. It is important to see how the change has occurred over time in order to see how it could continue to change. How and what one connects can enhance the change. The change is the appropriation of existing containers and/or land and/or the intervention of new structures. The appropriation is made in favor of one or more of the interest groups, the university, tourists and residents. The appropriation or intervention should in the end promote growth for the town and at the same time preserve the essential qualities of the town.

Stephan Lucak

An Intervention in the Urban Fabric of Urbino

What is wrong with the piazza Rinascento? Looking at the *"Planta Cartografica della Città di Urbino, Anno 1841"* I understood that - since the former Seminario buildings were much lower than today -



the front of the Palazzo Ducale was not meant to be only the facade towards the piazza Rinascento, but also to be an important part of the city-front towards the east side of Urbino. The open space penetrating the city fabric from the outside through the Prato di Spineto and the two-levelled platform of the Belvedere continued over the old Seminario buildings and was only definitely stopped by the front of the Palazzo Ducale. To the north this open space is defined by

the walls of San Domenico and the line San Domenico-San Bernardino, to the south by the walls of Santa Chiara. In the present state, all the power given to the Palazzo's front, is immediately stopped or countered by the actual front of the Seminario buildings. Thus, the piazza Rinascento becomes a very rigid space, in between two confronting equally tall buildings. After having realized that, I wanted to re-establish the dialogue between the landscape east of Urbino and the Palazzo Ducale. Therefore it was necessary to take away and rebuild the Seminario buildings.

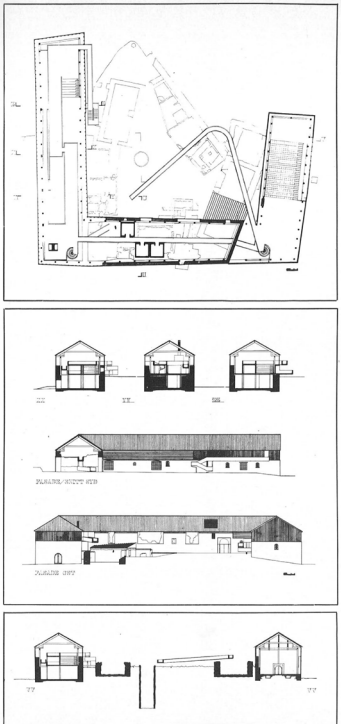
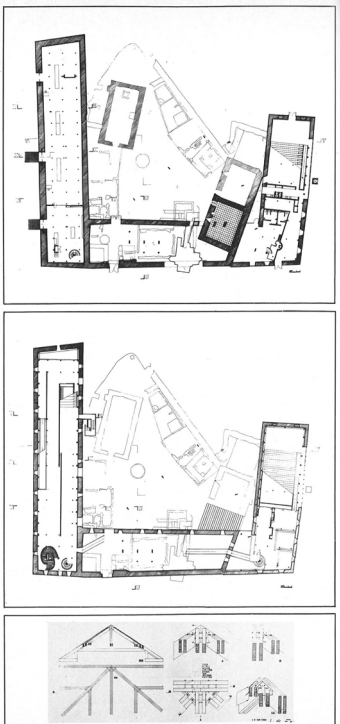
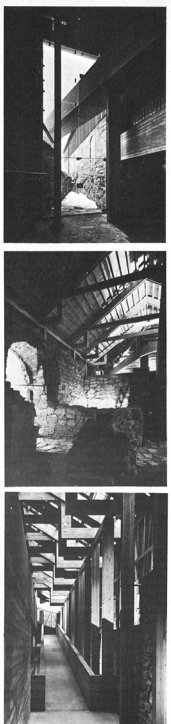
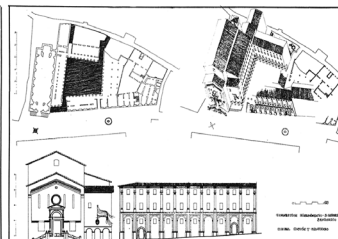
I decided to re-establish the urban fabric by taking the directions of S. Chiara's and San Domenico's walls, which define the space, and weaving them together, trying not to lose the control of the height of the buildings. In terms of functions I maintained more or less the actual programme, by proposing facilities for the post and phone office, the university, shops, student housing and meeting rooms.

Angel Anton y Camargo

A Gentle Touch

I do not think one would realize if one of Bernini's columns had been replaced in its original position by a new one made exactly like the existing ones. But what would happen if the new one had a different position, or different material, or different form or all of these together?

With this thought in mind I started focusing the formal solution to the following programme:
1) A connection between piazza Rinascento-S. Chiara and a new botanical garden. The connection had already existed in the past, although it had a different physical configuration.
2) To open to the people the existing courtyard formed by the Seminario and the buildings used now by the University. This courtyard does not have any use today and the Comune of Urbino has thought of some interventions on it, which I keep in my proposal.
3) A new entrance and accessory dependencies to the old church of S. Domenico, which is already re-used as an auditorium.
As a result of several sketches related to people, geometry, proportions, junctions of different elements and materials etc. I developed the general image of my proposal.



Orto dell'Abbondanza

"It is not said that you must have something in each of your pockets. You are not a Tom Sawyer".

There is one possible spatial ranking, which, for example, can be considered amongst such elements: sleeping-room, living-room... flat, apartment, dwelling... house, building... street, piazza... town... Europe-World-Universe

At the same time, there is a home somewhere too.

In the structural way of thinking - even in the typological way of thinking - there is a structural simultaneity and identity of each of these elements. So the town, for example, is like a livingroom, where one wants to live or some part of the town can/should be considered a livingroom. And in the livingroom there are chairs, curtains, pictures, flowers, an eating place, a TV perhaps, etc.

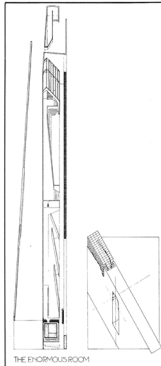
Orto dell'Abbondanza is considered a livingroom for the citizens of Urbino.

James Monday

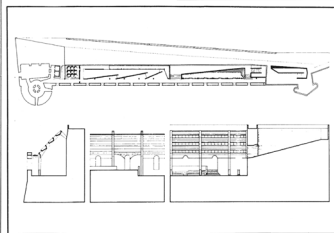
Orto dell'Abbondanza-Garden of Plenty

The project begins with the broken line on an old wall. There are no longer any apples and no one remembers precisely what the roof looked like. The wall is very long and has perhaps 14 openings in it. I was told that they must remain. Some of the arches have fallen through, others have been restored. The wall is very high; also the roadway behind it. At the ends are the ramp and a bastion. It is contained: flat and open. There is no entrance but there is a ladder. Anyone can go there. No one does. I went yesterday and probably tomorrow. One day the theatre will open; then we will need a place to play, to remember the old lines or learn about the recent ones. There is a rhythm: motion, light and shadow, all quivering like when I smelled mint following my footsteps following the first rain but the sweetness was distinguished by the dusk, preceded by a participle.

The Enormous Room: opening and shuts on the Road and the Sky and into Paradise Lost.



THE ENORMOUS ROOM



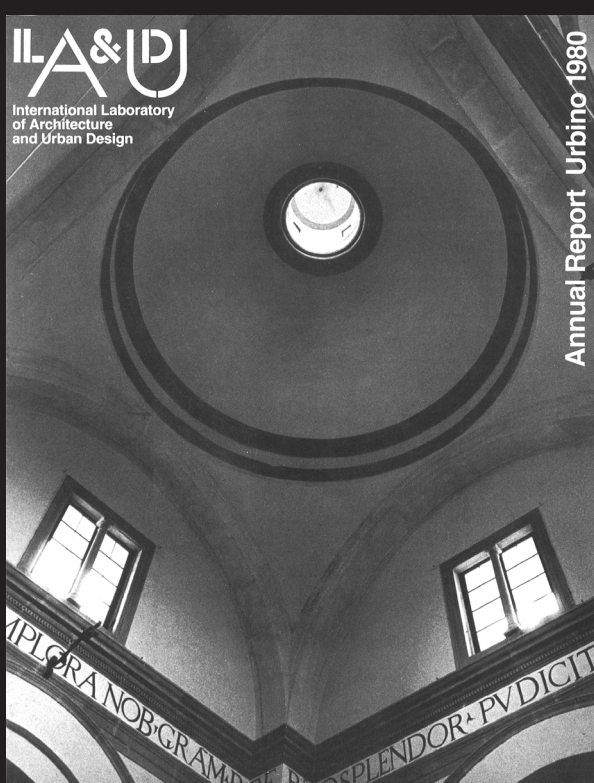
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ILAUD
Annual Report
Urbino

profesores
Victor Brosa
Federico Correa
Francesc Perras

estudiantes
Andreu Arriola
Pedro Azara Nicolás
Rosa Clotet
Beatriz Colomina Elías
Eduard Subirats
Olga Tarrasó

ILAUD
International Laboratory
of Architecture
and Urban Design



Los temas siguen siendo los de la participación, del reúso, y de la transformación de la ciudad.

El ILAUD se propone como lugar de investigación a servicio de a la administración pública. empieza la colaboración con el Ayuntamiento de Génova, se habla de la posibilidad de trasladar el ILAUD en otra ciudad (Siena) y las Universidades que participan también buscan este tipo de relaciones.

La ETSAB presenta un trabajo sobre el centro histórico de Sitges.

Entre los trabajos de este año es interesante evidenciar el proyecto desarrollado por A. Arriola y R.M. Clotet para un pequeño edificio de servicio que se convierte en un pretexto para redefinir un belvedere con una terraza, una pérgola, unas escaleras que resuelven el desnivel existente y que se presenta como un pequeño proyecto de paisaje que ya en aquellos años presenta "ingredientes " que pertenecen de forma muy reconocible a buena parte de la arquitectura catalana a esta escala.

5th Residential Course Urbino 1980

Director: Giancarlo De Carlo

Barcelona	Victor Broas Federico Correa Francesco Pemas	Andreu Arriola Pedro Azara Rosa Clotet Beatriz Colominia Eduardo Subirats Olga Tamarit
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Visiting Critics:	Herman Hertzberger Peter Smithson	

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19. Kiehlfeld - Schröder House, 1923, detail of stove with lattice.

20. Walter and Ise Gropius, Gropius House, Lincoln, Mass., 1926, detail of kitchen, from *Architecture d'Aujourd'hui* n. 26, Février 1930, p. 21.

21. Eames' House, Santa Monica, California, 1948; the contents, viewed in the yard.

22. (The Big Snow) Winter morning, A.M.S. and S.S. breakfast at Upper Lawn.

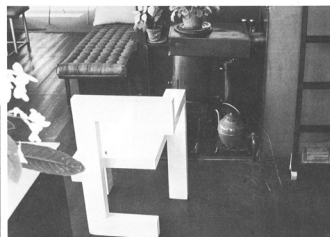
Urbino in the Fourteen Hundreds.
Piero della Francesca, Andrea Mantegna, and Leon Battista Alberti all visited Urbino.
Piero della Francesca painted the *Flagellation* in 1453.
Luca Laurana was appointed chief architect at Urbino in 1468.
Francesco Manservigi di Giorgio di Martinò, who was born in Siena in 1439, moved to Urbino in 1477.
Domenico Bramante was born in Urbaniina in 1444 and died in 1514.
Raphael was born in Urbino in 1483.

We can follow a parallel change in the three generations since the heroic period of Modern Architecture: take for example the diagonal-brace as an architectural device. It enters the language of modern architecture late: by our reckoning with Miles' sketch for a glass house on a hillside c. 1934, published in Philip Johnson's book in 1947 (and entering our bloodstream with the purchasing of that book in 1949). The theme of the diagonal-brace is developed in the studies of Myron Goldsmith (Miles' assistant on the Farnsworth House), and gets realized in projects from the Chicago office of S.O.M. (where Goldsmith is now a partner) - most strikingly in the Hancock Building.

In our own architecture by the end of the sixties the 'brace' has been transformed from an expressed structure into a 'lattice', and had taken on entirely new meanings: to do with skin-depth, sense of protection; and its use exploits the sense of privacy and of phantasy that the lattice entrains. In the last decade the lattice suddenly appears worldwide - from Scandinavia to North America, and is used by architects without any direct contact one with another. This phenomenon, perhaps, one can interpret as the spatial counter-part of the mat-buildings of the previous decade. The inheritance, as with Francesco di Giorgio, continues, but the meaning and uses of the language change.

To continue this reflection on parallels between the generations of the Renaissance and those of the architecture of our period, Alberti theorised before he became a practical architect; Francesco di Giorgio during and after, and all three generations of modern architects follow Francesco di Giorgio.

44 With what difficulty the architects of the



early Renaissance published their treatises; Francesco di Giorgio, not until 1967; Serlio hawked his around for years and one 'Book' had to wait until 1978. Our own experience has been of a twenty-year gap from crystallisation and completion of the written work to publication. Even with this relatively short time delay, the treatise when published seems curiously inert; for its messages have already passed in an instant

across the generations in the artisan way each generation speaks to the other - through the single image half understood, the thought half heard, the detail seen in passing on site or drawing-board, the detail studied and reflected on in silence. But the treatise is not dead. Written history of past responses and past speculations remain as a wrapped gift, to be discovered, unwrapped, reread-over and interpreted once again, in the deep future.

Escuela Técnica Superior de Arquitectura Barcelona

Andrew Arriola, Pedro Azara, Víctor Brosa, Oscar Canalle, Rosa Clotet, Beatriz Colominas, Jordi Henrich, Francisco Ferras, Eduard Subirats, Olga Tarraso, Carles Vinardell

The Bulwark of Sitges. Appraisal and Proposals

It was necessary that the subject to be dealt with during the Permanent Activities period in a situation unconnected with the regular curriculum of the School be not only relevant to the topics studied in Urbino, but also sufficiently appealing to arouse the interest of those who must work on it.

Apart from this, a common project for the entire group appeared a far more beneficial alternative, that is, in which each individual would work separately on subjects which would be unrelated or derived from other situations.

After considering a number of potential subjects, the Barcelona group adopted a project involving the case of Sitges, a coastal town lying some 70 kilometers south of Barcelona.

The chief reasons which lead to the choice of Sitges, and in particular to its Bulwark, as the subject of the Permanent Activities project for the I.L.A.U.D.'90 Course, were three in number:

- Its great stock of insufficiently utilized public buildings raises the question of how to make use of them again, and thus suggests the possibility of a "test case" in connection with the Urbino Course.
- The need stated by the Municipal Government of giving new strength to the cultural identity of a town which has perhaps been gradually losing that identity with the passing of time.
- The heterogeneity of its architecture, which is not discussed in historical treatises and whose value still remains to be defined.

It may be that other reasons exist which should be regarded as valid when considering restoration to use: an example is the sense of identification with places felt by people, apart from the teachings of esthetic culture.

This work on the Bulwark of Sitges can therefore perhaps also be seen as an attempt to understand "participation" in a different manner, as well as how it could change the idea of form.

History of Sitges
On one of the least hospitable shores of Catalonia, lying on a narrow strip of land between the massif of Garraf and the sea and protected by calcareous rocks, there existed in Roman times a small fishing and coastal trade port called Sabur.

The original town or ancient centre of what is today Sitges stands on a rocky point of hard Cretaceous limestone which projects slightly from the



shoreline. This town possessed a small natural shelter protected from the north winds, the neighbouring cove of San Sebastián.

The location of Sitges on the point of the Cretaceous where the bulwarks lie, at the foot of the Quaternary plain, clearly shows that primitive man chose it because of its maritime situation, its temperate climate and its moderate agricultural potential.

This site in the foreground of the Garraf massif was also a good one for erection of a castle, which like others of the district would contribute to defence in medieval times. Around the castle grew the town of Sitges.

Sitges as it is today, was the result of the development of the town in the second half of the 17th century, when it had 1,200 inhabitants.

The local wine was already known. By

the time of the War of the Reapers, Malvasia (a sweet wine) was appreciated, and in the 18th century it began to be exported to the Americas.

Growth of the town in terms of both physical extent and number of inhabitants was appreciable by the beginning of this century.

It was a Mediterranean population centre of mariners and traders, who sailed all the waters of the world and traded with every land. These accordingly were connoisseurs of many cultures and devotees of the arts and of good taste.

Sitges began to be industrialized in the 18th century. Among its activities were ship building, shoemaking and textiles, to which building must be added, to serve the instant tourist trade.

Sitges could already be found in tourist guides by the end of the century, and

was rapidly becoming cosmopolitan. A great contribution to this development was the inauguration in 1881 of the railway linking Barcelona to Vilanova.

At the end of the century, Santiago Rossinyol, and after him other young artists, moved to Sitges. Thus began the artistic and cultural ferment now materialized in the museum founded in the town.

Rossinyol was an inhabitant of the town of Sitges, and did much to popularize

its charms by promoting the creation of events, recitals and concerts, floral displays and artistic processions.

Through him, Sitges became one of Catalonia's chief centres of Modernism. In 1893, he employed fishermen's houses to build the Cau Ferrat museum. The museum was followed by the renovation and reconversion of the adjacent buildings of the Marçel complex, which were acquired by the American millionaire Charles Deering.

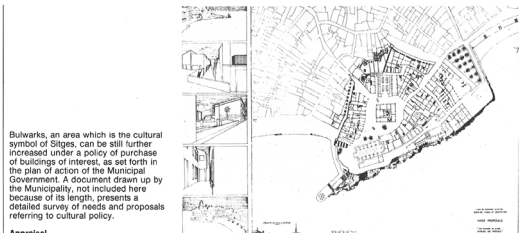
During World War I, Francisco Arnerigol promoted the development of the "Terramar" extension. He also sponsored the construction of the automobile race track.

Sitges has never been an important agricultural centre in economic terms. This was the reason for sea fishing, now reduced to a few fishing boats, flourishing in earlier times.

Sitges on the other hand continues to be one of the most important tourist centres of Catalonia, and this trade is its chief source of revenue, as well of the sustenance of local culture.

Objectives of the Municipality
In terms of cultural policy, the chief objective is that of disseminating and maintaining the image that Sitges has made for itself in the world of culture. This image has varied over the course of time, and today's concern is that of restoring to the town its status as a centre and focal point of culture.

The large number of public buildings which stand on the area of the



Bulwarks, an area which is the cultural symbol of Sitges, can be still further increased under a policy of purchase of buildings of interest, as set forth in the plan of action of the Municipal Government. A document drawn up by the Municipality, not included here because of its length, presents a detailed survey of needs and proposals referring to cultural policy.

Appraisal
a) *The sacred and the profane*
Urliko, the engineer and artist who undertook the conversion of the buildings of the Marçel, in referring to the Bulwark speaks of "the quarter". The Marçel "quarter" is indeed a self-contained complex, a precinct. What is meant by the Bulwark, the area lying within the ancient Castell of Sitges, retains an identity and certain special characteristics which distinguish it from the rest of Sitges. This special nature is primarily historical and poetical in its essence.

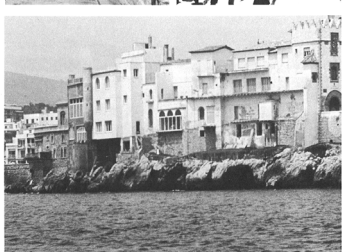
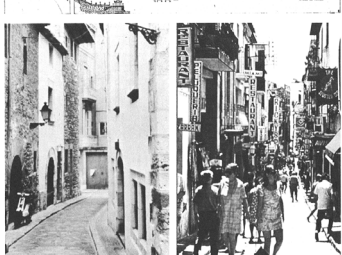
The Bulwark however took on an additional dimension with the appearance of the Modernist Movement in Sitges at the end of the last century. After Santiago Rossinyol, writer, poet and painter, settled here, in 1893, an artistic and cultural quality was added to the historical importance of the Bulwark.

The atmosphere of this urban centre displays the characteristics typical of the Modernist Movement, which was conceived as a movement of social regeneration founded on a rediscovery of historical art: a return to nature and the drive of a people's culture.

It was the intention of the Modernist Movement, to transform this complex into a special place; the nearness of nature and the concentration of museums of works of art of bygone days made it a "locus amoenus" and a place of the Muses, and hence a holy place.

Specifically, this precinct wards off bustle, points of mundane interchange, trade, in the Calle de Fonollari, where the Marçel and the Cau Ferrat stand, are spaces for museums, rooms for typical ceremonies of social or cultural nature and premises for exhibitions. In this sense, it is an independent

entity. Marçel and the Cau Ferrat offer themselves to the spectacle of the sea, but turn their back to the everyday, profane life of the people of Sitges. So it is that the architectural site of the historical and artistic identity of Sitges, the holy centre and place of museums, takes a certain aura of remoteness.



Yet these characteristics too have given rise to a fresh dimension of the Bulwark. The people of Sitges are predisposed to regard this precinct as the proper place for their cultural activities.

In this sense, the seat of the Muses has become a site for cultural participation.

b) *Nature, the Redeemer*
Within Marçel and the Cau Ferrat there is a clear contact with Nature's spirit, the sea. In reality, the sea is reflected in these interiors in countless details and references, among which may be mentioned the delicate, wavy border of the arms of the Marçel. In a word, this complex constitutes an architectural portrayal of the Epiphany of the new redeeming godhead.

c) *The pastiche as a work of art*
The architecture of the Cau Ferrat and the Marçel is in a certain sense a sort of example, and in any case, the design of all the buildings within the Bulwark's precinct displays the same motifs.

In this architectural "style", the facade is a primary display. Most buildings are essentially in the nature of a superimposed decoration on an architecture of cardboard stone. The treatment in architectural and stylistic language is exhausted in a desire to decorate.

Apart from this, the decoration comprises elements of the most varied kind. It is in reality a curious assemblage, a sort of architectural collage.

And what these facades display outwardly can likewise be found inside the buildings. Inside are on display collections of the most diversified objects of art, often highly contrasting.

The Bulwark thus becomes a great architectural and decorative pastiche of remembrances of the history of art, yet a pastiche which still may be called a unique and irreplaceable collection, esteemed in popular culture, whose value in reality lies in its lack of commitment to any popular style.

Proposals
The concept of the project centres on the restoration of the image of the Bulwark as the focal point of its growth, culture and history of Sitges.

From the foregoing discussion, and according to the stated wish of the Municipality Government, there exists an intention to redempt the proposal to redesign it so that it may become a local Acropolis.

From this point on, the project becomes a dual one. First is surgery on the present situation in order to make possible a new definition of the site, without attempting to restore it to its historical state, but rather adapting it to its own historical value. In this connection, new definitions have been given to the areas of the Paseo Marítimo, the first extension outside the walls, and to the Bulwark, with special attention to the latter, from which have been excluded the units which made

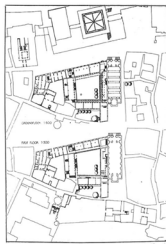
study and physical reading impossible. There is a second part to the project, in which an attempt is made to cover the ground which arose in the course of the discussions by the group.

This is a door opened to imagination, which may even lead to think of possible dialogue concerning a "potential" in such attempt is based partly on the refusal to consider the Bulwark as an extinct complex, and partly on the need of again making it something which will grow both with the city and within itself.

At present, this second part of the proposal still lacks any functional content. It is based on appraisal of the Bulwark in terms of the presence of their sole constraint, which is their seaward boundary.

Our thanks go to the Municipality of Sitges and in particular to Mr. Senes, Mayor of Sitges. Neither must we forget the assistance given by Mrs. Vinyet and by Mr. Gomis. Photography was supplied by Txato Sabater and CB.





Adrian Sieber
Olga Tarasov

A Cultural Centre in the Seminario

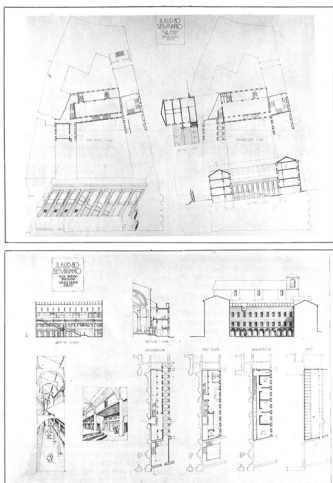
Program. The area of Piazza Rinascimento should keep the existing character of representative centre of the historical and cultural patrimony of the town.

Besides that, to the new underused buildings should be given a new life value according to that character and to their structure, and that place the occupy in the town. Therefore, we thought of a cultural center which could even attract people from the new extension of Urbino. The main use would be an auditorium with hall and services, a library, shops related to those activities and flexible spaces which could be used for any other purpose.

Space. The most remarkable quality of the Seminario building is the proportion of its courtyard. Its area is too small to be a piazza, but the four facades are too high to define it as a courtyard. The possibilities to change this are to reduce the height of the facades, or to reduce the courtyard and give it a more regular shape.

The aim of solving the problem was to use the potential values of the building as much as possible.

The main idea is to give autonomy to the buildings surrounding the courtyard in order to give evidence to the existing church wall. The ways for doing this

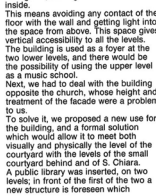


are to reduce the height of the facade, making the wall visible from the courtyard – at the same time, the proportions of the courtyard would change – making it visible from the inside.

This means avoiding any contact of the floor with the wall and getting light into the space from above. This space gives vertical accessibility to all the levels. The building is used as a foyer at the two lower levels, and there would be the possibility of using the upper level as a music school.

Next, we had to deal with the building opposite the church, whose height and treatment of the facade were a problem to us. To solve it, we proposed a new use for the building, and a formal solution which would allow it to meet both visually and physically the level of the courtyard behind and of S. Chiara. A public library was inserted, on the two levels: in front of the first of the two a new structure is foreseen which

changes the proportions of the courtyard and at the same time contains a stair which connects the two levels and gives a fourth defining element to the courtyard.



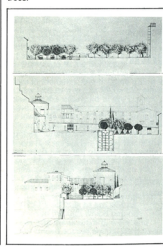
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Pedro Azara Let It Be

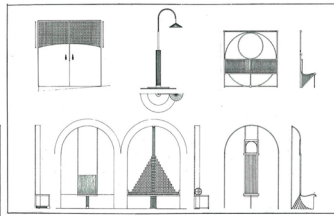
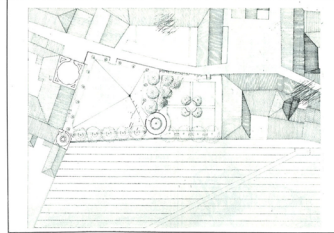
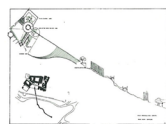
This project is a part of a larger one I began during the first weeks. I felt that this side of the town did not have a defined image, as opposed to the other side of the town which is symbolized by the towers of the Palazzo Ducale. Therefore I thought that, before going into the problems of reusing the existing buildings, an identity should be given to the Santa Chiara area. At that time I had the image of a white line running from Santa Chiara down to the valley: a picture postcard image, with a small waterfall and staircases on both sides coming straight down through the steep slopes of the hill.

Then, I could not go on with this abstract idea, so I studied the connection between this area and the rest of the town: the gardens between Santa Chiara and Palazzo di Giustizia, locating a ramp and, on one of its sides, a line of water coming from my Fontana Sabina.

My intervention is very small. I decided to leave everything more or less as it is, just qualifying the space with materials, furniture and trees. I accepted the well defined surroundings of the garden and their actual structure on two levels. I formed one small urban piazza as an entrance to the ramp, and an organised green space. The two levels are connected by the volume of the ramp and a zone of trees.



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This project is a play of materials, stone pavement, marble, brick, gravel and grass, furniture, three different trees (oaks, limes and chestnuts). Two sculptures, one by Giacometti (two shaded people in a purified movement) located in the urban piazza and one by Picasso, symbolize the intentions of this project. Because I want to create a purified space, cold and dead and morbid, in the mood of Urbino. But these qualities are not negative. Over Reason, there is the power of this Empty space; it is not designed as a romantic garden to be

contemplated. Within this religious mood, something can emerge, the power of a brownish dead leaf, a child's first steps. It is the garden where Perceval once saw the blood of a cut oak in the snow: "He leaned on his lance to contemplate this image, because blood and snow together remind him the fresh tone of his girl's face. And he is so absorbed in this contemplation, that he forgets to think in himself..." (Mentioned by Eugenio Tress). Obviously this is not a finished project. Thanks to Sabín, Francesco, Olga, Rosa Maria, Victor, Werner, Carlo and Nick.



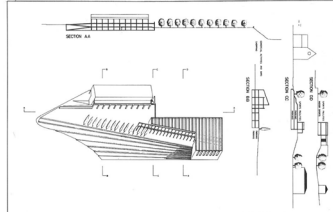
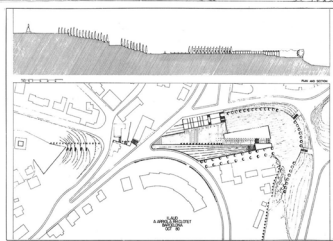
Andreu Añelata
Rosa María Clotet

Landmarks

The problem was to create a "hinge" between the old town and the new extension.

It was difficult to understand the area from any urban approach; in fact, the site is the opposite of the old town, being made of built spots rising between the green which covers everything. We therefore focused our attention on the surrounding landscape, with a different approach, looking for some kind of landmark or order in between the green disorder. We found out that cypresses are often used as a landmark in the landscape: underlining edges, going along alleys, or just stressing the human presence. We decided to plant cypresses along the promenade following the crest of the hill; this would link the old town with the new extension.

The ISEF area is located on a fantastic belvedere between two raised roads. The promenade is designed in such a way to underline this belvedere. The line of cypresses goes through the ISEF area following the new crest line rebuilt with a piazza. In the flat part, the piazza is paved, where it slopes, the area steps and green spaces; between the two parts, the cypresses go further. This piazza is supported by two small buildings which at the same time enclose it, opening and framing views over the landscape. The built part would have a high quality of design. This level of detail is due to the way in which the old town has been built. It means that the careful use of materials has to be, somehow, a memory of the old town, making the meaning of this piazza more understandable.



ADDONED AND SECTION

A. ANELATA, R. CLTET. 02. 06

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1981
LANGUAGE OF
ARCHITECTURE

ILAUD
Lectures Seminars
and Projects
Urbino

profesores

Pere Casajoana Salvi
Federico Correa

estudiantes

Inma de Josemaria Galve
Karin Hofert Feix
Jaume Muttlo Pamies
Enrich Pericas
Jordi Henrich
Oscar Canalis
Carles Vinardell Roig

Lectures Seminars
and Projects
Urbino 1981

ILAUD

International Laboratory
of Architecture
and Urban Design

Language
of Architecture

Sansoni Editore

Se introduce el tema del Lenguaje en Arquitectura, pero sobre todo el tema de la plaza, del vacío dentro del denso tejido de la ciudad convierten en los temas centrales.

La ETSAB presenta por segundo año una investigación sobre el centro histórico de Sitges. Pere Casajoana presenta un estudio sobre el Park Guell pero sobre todo destaca la presentación de F. Correa y A. Milá para la reforma de la Plaza Real que será la primera pieza importante del proceso de renovación del centro histórico de Barcelona en los siguientes años.

Se trata de un proyecto muy delicado que se limita y redefinir el pavimento y pocos otros elementos para que resalten los elementos que ya existen en esta plaza: Las palmeras, la fuente y pocos otros elementos. De una forma muy pragmática y sin la pretensión que la mano del arquitecto sea demasiado visible dentro de este espacio vacío.

Los trabajos de los estudiantes, por su mayoría, también se ocupan del diseño del suelo y del espacio vacío: recorridos, calles, y elementos de conexión entre espacios.

6th Residential Course Urbino 1981

Director: Giancarlo De Carlo

Barcelona	Pere Casajona Federico Correa	Oscar Canalis Jordi Hensch Karin Hofert Irma de Josemaria Jaume Mutilo Parnies Eric Pericas Carles Vinardell
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Lund	Hans Asplund Christer Malmstrom Harald Thavelin	Peter Abrahamsson Björn Edström Joanna Heilig Michael Hoog Claudia Merrama
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Pere Casajona
Jordi Heinrich
Karin Holter
Imma de Josemaría
Jaume Miró Pàmies
Enric Pericas
Carles Virell

The Bulwark Intervention

Transformation and Reuse of the Vidal Cuadras building, its surroundings and its connections.
We include under the general title of "The Bulwark, an intervention," the different specific operations of transformation and reuse of the Vidal Cuadras building on the one hand, and the configuration and reuse of its surroundings and connections with the different parts of the city on the other. This specific work on urban design intends to carry on and complete the study done last year during the 1980 Permanent Advisory Commission. The reasons for the continuation of last year's work, as well as pointing out the critiques it was object of, will be the obliged points to examine during the following paragraphs. It is important to note that those critiques have been a good basis, as guides for the elaboration of the 1981 Permanent Activities.

In first place, we will go over last year's memory, adding our marginal thoughts, above all, on those programmatic aspects of greater interest that are the leading thread that can be established between both exercises, and at the same time thus its purpose of this year's work. We can easily discover, in the first aim, the conditions of the place and their definition, which situation and a visit had already revealed. We also came, a priori, across the need to establish the study of the place's origin, so that we could use them later, as a basis in last year's work we read:

"... the great number of public buildings underused suggests its reutilization."
In a second point there is a reference to urban participation as a potential entity for future requalification of the buildings and to the rest of the urban context.

"... the need stated by the Municipal Government of giving new strength to the cultural identity of a town which has, perhaps, been gradually losing it with the passing of time."
As for the last aim, it has been perhaps one of the most suggestive for the continuity of the work, and from which we can make out the transformation suffered by the Bulwark from the beginning of the twentieth century until the raising and requalification given to it nowadays (with cooperation as linked to more to the city of Sitges and to its activities). This shows the opportune role played by architecture as a

"... the heterodoxy of its architecture, which is not discussed in historical treatises and whose value is still to be defined."
On the other hand and continuing on the same theme:
"... the sense of identification with places felt by people, apart from the teachings of the established culture."
This reflects the purpose as an intent of applying the concept of participation in a way more related to the culture of the place, of its people, and of the persons that take part in it. These subjects of last year's intentions are the instrumental bridge between both researches.



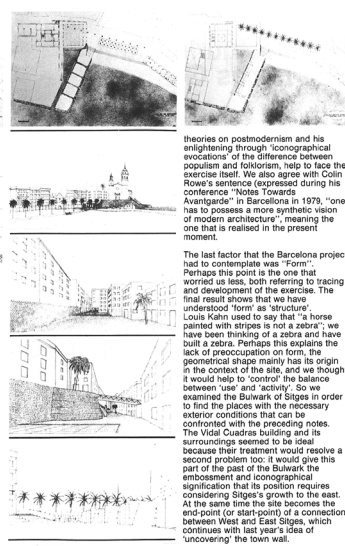
Moreover, the connective idea of the trilogy:
Use - Activity - Structure will be the generating idea of the present course, understanding the first two concepts in their general and particular sense applied to the city disciplines, and the concept of structure as its formalizing element that is used as a connector between the several components of the project. It is necessary to go over the typological and morphological aspects of the

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Bulwark that, because of their special disposition, confirm the character of the whole. In other words, as a first idea of the relationship between building and surroundings. We'll do so by chronological order of its transformation or its construction.

The choice: **Bases and motives**
Reading, discussion and critique of the preceding themes have given us the necessary elements for the concrete choice of the present year's exercise. As for the first point, history, its direct relationship with culture begins to change (referring to the Bulwark of Sitges) in the time when Catalan Modernism (a cultural and at the same time architectural phenomenon) reaches its zenith. Two opposite tendencies converge in its formal language: on one side we find Gaudí's and Gothic influences and on the other 'violet tie Duc's' constructive idea and the historical drama.

But we are only interested in language (although it is very important at the Bulwark, where several ideas, from the Puginism of the Town Hall to the 'progressive' character of the new market, come together). We are as interested in the relationship between history and architecture as in the idea of tradition, meaning all that what in the same way is linked to a specific place. Another point of study concerns 'picturesquism' which, despite its negative connotations, is in fact a manner of realizing and building some historical and popular sites, and therefore has to be valued. Now the 'artistic' attacks of Modern Movement on the styles of the past have been questioned and doubted, an urban intervention, inserted in the frame of the 'eclecticism and architecture' discussion, cannot forget the role of nostalgia, both in reading and in presentation of places. Disappearance of the 'so-called' idea of 'environmental pre-existences' synthesized by Ernesto Rogers and his Castellani Continuity or T. Lorenz's



theories on postmodernism and his enlightening through iconographical evocations: of the difference between populism and folklorism, help to face the exercise itself. We also agree with Colin Rowe's sentence (expressed during his conference "Notes Towards Anamorphic" in Barcelona in 1978, who also possesses a more synthetic vision of modern architecture," meaning the one that is realized in the present moment.

The last factor that the Barcelona project had to contend with was "Form". Perhaps this point is the one that attracts the most interest in tracing the development of the exercise. The final result shows that we have understood "form" as structure. Louis Kahn used to say that "a horse painted with stripes is not a zebra"; we have been thinking of a zebra and have built with stripes. Perhaps this explains the lack of preoccupation on form, the geometrical shape mainly has its origin in the context of the site, and we thought it would help to "control" the balance between use and activity. So we examined the Bulwark of Sitges in order to find the places with the necessary exterior conditions that can be confronted with the preceding notes. The Vidal Cuadras building and its surroundings seemed to be ideal because their treatment would resolve a second problem too: it would give this part of the Bulwark the necessary emphasis and iconographical significance that its position requires considering Sitges's growth to the east. At the same time the site became the end-point (or start-point) of a connection between West and East Sitges, which continues with last year's idea of "uncovering" the town wall.

In conclusion the exercise treats the following subjects: Form
The Buildings: the Vidal Cuadras building, the new raised building perpendicular and back to the former one, the old carriage-house Vidal Cuadras, that on one side faces the square and on the other continues the facade of the present square and its link with the public avenue.
The Promenade: the present drive upon which leans the San Sebastian beach and the connection with the east part of Sitges and new urbanizations.
The Connections: those parts which follow the present development of the wall of the Bulwark, lead us to the other links of Sitges which is due to a growth similar to the medieval boroughs.

Pere Casajona The Stones of Park Guell

The Catalan architect Antonio Gaudí (1852-1926), built the Park Guell between 1900 and 1914. The initial project was intended to be a residential quarter near Barcelona. This idea had not been a success, and in 1922, the city hall donated the land for the purpose of building a public urban park.
The discovery and assessment of Park Guell, like all the works of Gaudí, was slow and periodical. This was due mainly to the slow process of the studies of architectural historiography as well as the overshadowing of the European avantgarde which was exercised by the most notable Catalan architects of the time. The most paradigmatic case which exists to explain the value of the work was in 1926 when Le Corbusier, in his first meeting with the future group of GATEPAC, the catalan branch of CIAM, and to their surprise and disbelief showed a great deal of enthusiasm towards the work of Gaudí and described it as a "manifesto of character". A few years later J.L. Seret, former member of GATEPAC and dean at Harvard, wrote a book on Gaudí and his work. This process of gradual discovery was the common mechanism through which these works of Gaudí have reached circles of architectural knowledge.

Another revealing aspect of the knowledge of his work was the delay of recognition in the architectural historiography of his time when it appeared as a mere footnote, to the point of being recognized as separate work, ingenious, fantastic and completely out of any ordinary context.



Today's culture has overcome this idea of individual artistic expression, since the artist is now bound to the sensibility of a common culture.
But, today, this attribution of genius is still given by some Gaudí critics and followers. Oriol Bohigas in his book "El Modernisme Català" explains the concept of the birth of modern Catalan architecture. This idea could be applied in such the same way to the novelty that Gaudí had expressed although they were diametrically opposed.

In the book I mentioned before we can read "The wish of the catalan architect was to take modern European ideas and to look for a new style which was open to the new European and American culture looking down on eclecticism and academic imitation. The instinctive creation of a work of art cannot be understood because of its lack of context, but the instinctive idea can be understood as an internal process. Corbusier acknowledges this point in the phrase "the artistic creation results before all consequences of our feeling". This phrase put in relationship Gaudí's work with his particular vision of the world, and his idea of nature, from immediate observation to his architectural expression are valuable tools in his architectural work. Another preliminary consideration is about imagination. The concept of imagination is more suitable than fantasy, which exists a vast quantity of memory in the mind, and it would be better if possible to distinguish between the two types of memory unless you consider them as levels of mental elaboration or development.

One of the most important points in the work of Gaudí is his interpretation of nature. Gaudí best demonstrated this interpretation in his work at Park Guell. For Gaudí history is not a catalogue of forms, but a reference. His projects are an occasion to use material and to elaborate work from a historical experience. The role of the architect, in those circumstances, is the transformation of historical material in relation to the occasion and the place. In the structures

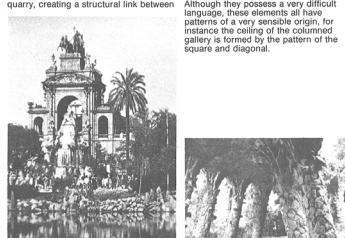
of Gaudí, he takes the opportunity to study and transform the gothic structure. The formal problems of transformation which Gaudí faced are very similar to those of the ancient Greeks when they constructed in their distant colonies. The Greeks were forced to change and develop their architectural norms in relation to diverse local conditions, languages and different building materials. In the case of Park Guell we encounter the historic support of certain periods, in the different levels of the galleries, and in the central theme, where there are the enormous doric columns. Gaudí's interpretation of the doric order is the link between the establishment and its translation into the situational context. In this case it is necessary to create a large establishment through the reinterpretation of the doric order, as well as to create a relationship to the surrounding forest. Also it is important in each case to observe the idea of texture. These are the elements which, according to the situation of the building, and the elements themselves in the bridge, for instance, there are two textures: the texture of each level refers to the textures of the walls in Florentine palaces.

In general we can also recognize some of the historic ideas in the composition of the scheme. The use of perpendicular axes, the large element in the centre, its axis and activity revive memory of the old roman town. These schemes were demonstrated before by Gaudí in the Fontaine at the Exposition Universal de



Barcelona in 1888. Both the Exposition and the Park have some analogies, systems which should be present in order to understand the evolution of the project. In each case there is a large element or point of focus, which could be seen from all points of the lot. In the Exposition there was a waterfall and in the Park Guell the large space under the columned room. The difference between the two is the surface: in the first case it is water, and in the second earth. It is important to recognize Gaudí's conception of the landscape. Landscape for him becomes a tool in which to evoke memory, memory of the place where he was born and its surroundings. The key to the project is the improvement of the external conditions of the landscape in relation to history and the potential of memory. The stream bed is the place where Gaudí put his main element and the other point is the old stone quarry. Gaudí superimposes the vertical axis on the existing conditions of the old stone quarry, creating a structural link between

the two axes and redefining the urban grid at different levels. This idea is reinforced by the substance of the projects, and can also be called a structural axis. We can find sequentially in the project evidence of this relationship and proportion, for instance in the central point. The existence of bridges linking and connecting the landscape, the link with the central point is strong, due to the consequences; while the link with the bottom of the landscape is soft and gentle because of its delicate structure. Finally, here is a brief description of the composing elements:
- the central operation is formed by a staircase and a columned gallery (functioning of its use as a market)
- the main structural forms are formed by four bridges, all entrances being different in material and structural form
- decorative elements complement the other parts (gardens, banks, elements of furniture)
- the elements themselves all have patterns of a very sensible origin, for instance the ceiling of the columned gallery is formed by the pattern of the square and diagonal.

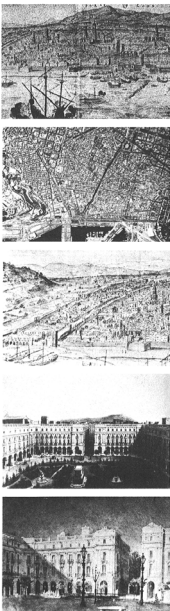


Federico Correa/Alfonso Milà A Project for the Plaza Real

As one of various architectural enterprises that are being dealt with by the new Urban Commission of the Barcelona Municipal Council, we have been commissioned the remodelling and restoration of a square in the central part of the city known as the Plaza Real. Situated just off the Ramblas, Barcelona's main historical thoroughfare, half way down to the port, the Plaza Real is not only one of the largest open spaces in the area but also one of the architecturally designed completed and preserved squares in the city.

The plan is rectangular with 56 by 84 mts. to the sides. There is an open passage to the Ramblas that interrupts the south facade in its center and also interrupts the otherwise absolute symmetry and radial order of the square. The other accesses by means of specially designed passages or existing streets enter the square through a ground floor arcade not interrupting the development of the facades or the ground floor plan composition.

The east and west facades are identical and symmetrically placed in relationship to the Ramblas. The north facade though longer, is developed on the same system and only the south facade with the opening of the passage (Pasaje Colón) offers some variation by means of two flanking pavilions apart from the entering point. The facade, like from a 4 meter salient in each of the four corners of the square, develop horizontally along a modular element which starts from the ground floor archways through the balustraded main floor and the simple windows on the second floor, to end in the smaller attic openings. The balustraded archways that form the ground floor are built in local Montjuïc stone. The main and second floor windows are gathered in a pillared Corinthian order in the same stone as the balustrade that separates them from the attic. The facade ends with a stone cornice from which emerges a terra cotta cornice. All windows are framed in stone and the remaining panels are in terra cotta. Some stonewall pavilions and other constructions are dispersed over them. The ground plan of the Plaza Real is interrupted at the "Pasaje Colón" where it continues along its facade. It is wide and paved in stone, with benches and cafes running its outer limits. Circling the arcade is a 5 meters carriage way that encloses the



central island and second part of the XVIII century and Marqués Cataluña and particularly Barcino more heavily than any other country or city in Spain. At the beginning of the 18th century, Barcelona had serious problems of overcrowding and urban planning. One of the first attempts in Spain, church property was nationalized by finance minister Mendizábal and that together with the ruinous state of some of its medieval fabrics, meant that many open lots were liberated in the city.

The Capuchin monks Convent that occupied a lot next to the already mentioned medieval wall bordered by the Ramblas (a tree covered avenue of similar origin to the boulevard) though only scarcely over a hundred years old was considered in ruinous condition and thus pulled down. Its land was confiscated by the city Council to give way to the Plaza Real.

The operation was in many aspects similar to the creation of Haussmann, Mansart's place Vendôme in the early XVIII century of the Paris of King Louis XIV. A capuchin monastery was also removed to make place for a continuous arcaded facade square that freed irregular lots for sale. Curiously enough Mansart's facade had to be changed and the arcaded ground floor filled in by the first project had been considered by the investors.

Another speculative operation almost a century after by the Duc d'Orléans gave birth to the Place du Palais Royal. Victor Louis' continuous facade buildings that enclosed what had been the gardens of the Ducal Palace formed the world famous arcaded ground of the still existing Palais Royal.

Apparently it was the impact of this square on the visitor from our city, that first influenced the project for the Plaza Real. The continuous arcaded facade enclosing a garden, can of course be considered in the Plaza Real as a direct reference to the Parisian square.

Yet, when looking at Palais Royal, one is confronted with a much larger scale of intervention. The narrow side corresponds in size to the Plaza Real's length thus resulting in a surface about four times larger, which justifies the existence of its garden and its use. The place Vendôme though still bigger than the Plaza Real, is kept void of any vegetation, all importance being given to the continuous articulation of its facades focused on the central column. The Plaza Real was originally also void of green (as the documentary views still inform us) and some tentative planting

occurred through the years. It is not until the late XIX century that the palm trees appear, some of them existing nowadays having won the acclaim of the people of the city and also become a landmark of Barcelona.

At the same time, the formation of some elevated green beds appear at the base of the palm trees and around the central fountain.

Sometimes in the 50's of this century a final remodeling was done in which the ground was lifted in the center of the square and the green beds planted with new plantings of smaller scale and surrounded as the green around the fountain with an iron railing.

The general illumination has not changed from its beginnings except for the Gaudi lamp-posts already over a hundred years old. The arcades are lit with lamps hanging from the clove of the arches giving a sort of rosy of lights that follows the development of the facades. All the other fixtures are placed on the ground at practically the same location as the early photographs show us. Yet some exceedingly blue-white bulbs producing an unpleasant glare, have been installed in recent years in some of the central posts, specially the Gaudi Lambs.

The Plaza Real, in the present has suffered mainly from the general degradation of the whole area of the old center, that has culminated in a social and physical state of abandonment. A critical phase that has gone through many other cities. The rehabilitation of the quartier du Marais in Paris has meant the possibility of doing over the Place des Vosges until then in a physical state of repair. The social abandoning of the historic center is due to a combination of different factors of which probably the most important is an increasing generalized feeling of despoliation for the old crowded and unhealthy in favor of the new open and healthy, which surprisingly happens with more intensity in countries the more charged with historical remains. The move out from the traditional center that meant the creation and development of the extension (ensanche) of the city was one consequence of the plan Cerdà of 1859 after the abolition of some of the Borbónico repressive measures. It affected in a higher degree Barcelona than perhaps other European cities that went through a similar operation in the XIX century. Another determining factor in the degrading of the old center has been the frozen rent policy that reigns in Barcelona since 1959 and whose consequences for the maintenance of



the atmosphere in such historical spaces. We have dismissed spotlighting specific architectural elements, even the palm trees in order to preserve the present conditions of lighting as part of the historical formal element.

Our proposals for the Plaza Real are as follows:

- 1 - Removal of car parking and banning of all sorts of motor garages. Specific hours could be provided for service traffic.
 - 2 - Flattening of the grounds by lowering the raised center of its opening 80 cm. above the arcade level. Some slight slopes will be provided all over the proper drainage.
 - 3 - Removal of green beds and all of its small scale plantings and railings. Specially studied provisions made to deal with exposed palm tree roots.
 - 4 - Paving in Montjuïc stone the whole grounds exception made of the square earth bases for the palm trees that will vary in size according to their different needs.
 - 5 - Redesign of existing benches and new arrangement of their position on grounds. The benches are disposed peripherally in groups of four, two aligned and two at right angles. The total number of benches is increased.
 - 6 - The general lighting remains untouched except for the removal of some bulbs giving an unpleasant and vision deforming glare that will be substituted for yellow softer ones already in the arcades lamps.
 - 7 - The arcades paved sidewalks are to be widened one meter.
 - 8 - All illegal constructions on roof terraces should be demolished.
 - 9 - Facades will be restored to their original aspect.
- We consider these propositions not only indispensable but charged with a high degree of feasibility. We are happy to have arrived at desired conclusions for we believe that simple projects are not only a easier goal of extensive work but the best guarantee for successful operations.

any area through a period of over forty years are easily imagined. The absence of a certain public evaluation of what environments of such recent periods as early XIX century are in a city where gothic monuments abound, could also be a factor. And once the first steps of degradation happen the absolute necessity for general social problems by the reactionary governments that ruled Spain until 1975 meant the total abandoning of any action. With all these and some other factors by younger generations more appreciative of its beauty and less sociologically inhibited, the Plaza Real has become a kind of zocco crowded with streets vendors dealing in rather eclectic merchandises that cover from antique coins to soft and hard drugs. It has certainly not lost its potential for activity. The customers of the cafes around the square fill the outdoor tables under the arcades not only on winter Sunday mornings but mornings all evenings from summer till the fall. The square center is all day more or less occupied and often crowded. The same could be said for benches that can become insufficient and inadequately arranged for crowds.

The indiscriminate invasion of cars is another consequence of the state of abandon. Cars not only park along the carriage-way but often park on the sidewalks or on to the square center. It should be remembered that historian Carreras Candau writes in his book ("Barcelona...") the Plaza Real was intended originally as a refuge from the roar of the Ramblas and that the main point in having had it invaded by the automobile.

It is our appreciation that the Plaza Real is not treated at the moment with enough of the respect due to its architectural value as a unique example of the salon square from the Neoclassical period of the architecture of Catalonia. It is also our appreciation that in considering its predecessors in the Place du Palais Royal, the Plaza Real's architecture suffers no detriment, when compared to the rather heavy order and void to full proportion of the square's design. The Plaza's corner pavilions contrasted with the existing corner proportion of the vaulted gracefully sculptured stone arcades of Daniel Moliné when confronted to the narrow flat ceilinged beamed arcades of Victor Louis, express even a higher architectural quality. We find fault in the Plaza's grounds which should bear witness to its architecture with as little visual intrusion

as possible. We consider thus, troubling and visually damaging to the architecture the raise of 80 cm. in the center of the square. It hides at least a part of the ground floor facade from viewers standing under the opposite arcades and even more when sitting at the cafes. The same could be said of the green beds, small plants and railings. It should be evaluated that the facade's development being horizontal cutting of horizontally the vision of any part is somewhat mutilating it. We see on the contrary the palm trees with their very tall slender trunks as a graceful vertical counterpart to the expressed horizontal flow of the facade. They are not only not obstructive but an added touch of the mediterranean presence, very much in Barcelona's substance. They should be left to reign in the square devoid of horticultural competition. We find the asphalt pavement visually poor and irregular contrasting unfavourably with the nobility of the arcade's stone paving that so efficiently enhances the facades. Barcelona knows by tradition the quality that Montjuïc stone paving have conferred to the areas of the historic quarter. It seems the Plaza Real's due to be treated accordingly.

Under no circumstances would we prefer to reduce the vitality of the square or the crowding of the grounds and cafes. We think that an enlargement of the sidewalks would give more space to outdoor tables while regrouping of benches in a better conversational arrangement would favour intercourse. The clearing of the grounds from the fenced green beds would provide more relaxing and playing space for adults and children. The present benches we consider adequate in many ways. Made of horizontal wooden strips forming a simple curved surface comfortable to various body positions, they provide easy drainage between the strips that keep them clean of dust and soon dry after rain. We just propose a reduction of its castiron structure to a more up to date state for better maintenance and friction.

The linear image of the benches with its frail configuration could serve to adjust to the linear development of the Neoclassical, while refraining from an intrusion of massive or heavy forms. Its disposition at right angles following a very simple pattern should continue to relate to Neoclassical simple geometry. We have also esteemed that the present lighting conditions after replacing some glaring bulbs that more than illuminating continue to form dark obstructive contours, are sufficiently in accordance



with the atmosphere in such historical spaces. We have dismissed spotlighting specific architectural elements, even the palm trees in order to preserve the present conditions of lighting as part of the historical formal element.

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Francine Pelouquin

San Francisco Area: A Sequence of Spaces

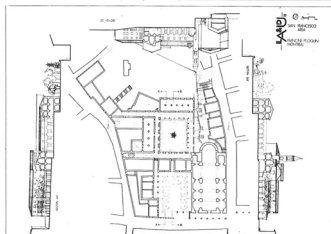
There exist three important factors which affect the present state of the San Francisco area: 1) in the morning, the piazza is used as a market but during the rest of the day it is taken over by cars and turned into a parking lot; 2) the courtyard of the Seminario behind the piazza is presently unused; and 3) the dwellings behind the church of San Francesco, on Via Battisti, lack both exterior terrace space and good living conditions.

What I attempt to do in my project is to reinforce the character of each of the spaces, respecting their identity and propose a sequence of spaces that is coherent to the life of the area.

The present physical characteristics of the area is comprised of a piazza defined by a street and three sides of wall, arcades and trees. Behind the building which defines the middle wall parallel to the street, is a courtyard, leaving the possibility to create a sequence of spaces similar to the Ducal palace-street-piazza-courtyard. In fact this is what I attempt to do, by creating an opening through the building and thus connecting the piazza delle Erbe with the courtyard.

The potential of the courtyard is very high. The space itself is the heart of the courtyard and its relationship with the building that surrounds it. The arcades

around the courtyard is in parts closed off, lacking that rich succession of spaces that could exist. Therefore my intervention here was to open up the arcade and continue a new arcade on the east side which at present is lacking. This new arcade would serve as a continuity of the existing one, as we usually find in Monasteries or palaces, and secondly frame the landscape which this part of the courtyard presently looks onto. My third intervention was to open up a

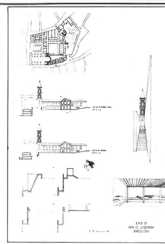


Inna De Jossensia

An Access to the Courtyard of San Francesco

This project must be understood as part of a larger one that covers the whole area of San Francesco. It aims at making San Francesco more accessible from different points such as Piazza delle Erbe, Via Battisti, Via Bramante and Piazza Sant'Andrea. The ancient courtyard of the convent is used as the centre of this operation. The courtyard is now surrounded on three sides by buildings and on the fourth by a wall separating it from a garden. Due to its position - higher than the nearby houses that face Via Battisti, and higher also than the area of Lavagine - the courtyard could offer a particularly beautiful view on the landscape towards San Bernardino. If it were not for the mentioned wall. On the other side, the garden is limited by another wall that at

a very short distance faces the houses of Via Battisti. Another important element is the 14th century campanile of San Francesco which is seen from most of the main streets of Urbino and acts as a very important point of reference for the city; its presence in one of the corners of the courtyard becomes one of the most outstanding features of this space. For the definition of the different elements proposed, these values or qualities of the place (landscape, campanile...) are taken as a basis, a starting point. And the project becomes therefore a reinforcement of these values that otherwise would have remained hidden. Examples of this are the stairs that lead to the upper level of the courtyard between the new wall and the existing building, the looking-out pedestal, the water running along the cut in the wall, etc.



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Wayne Benjamin

A Street In Depth: the Via Raffaello- Reformatory Link

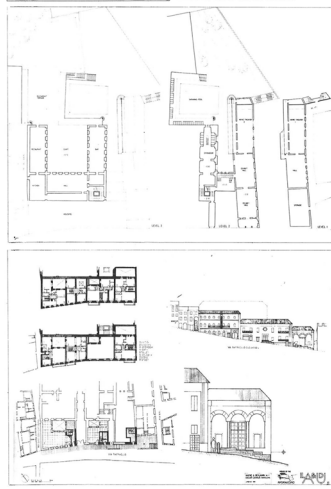
Part of the nature of a street is that it serves as a physical connector, a link among various places. Another part of a street's nature is that it is more than just a link, more than simply a path. A street is framed and influenced by that which it passes through and modifies its character in response to the aforementioned.

In the specific case of Via Raffaello, this street which experiences the influence of Piazza della Repubblica, Piazza delle Erbe and Piazza Roma, also experiences a void in the form of the Reformatory. This Reformatory, a building of considerable size compared to its surroundings, no longer serves as reform school (not quite a prison) for boys. It's a hollow shell but in its emptiness there are possibilities. The building is surrounded on three sides by streets; its sides are to Via Villi and Via Gino del Casero while its front is to Via Raffaello. In short, the potential for accessibility to the structure is great. To its rear is a "natural reservoir" of Urbino's in the form of two levels of courtyards, second only to the Mercatello as built flat space in Urbino, affording excellent views of the city as well as the possibility of providing recreation space on a large scale, within the old city and perhaps attracting inhabitants of the new city. The high accessibility of the building, as just mentioned, is exploited to this end. Our project is in two parts, coinciding with a conceptual division of the Reformatory into two parts. One part addresses Via Raffaello while the other addresses the open space to the buildings rear. This latter part focuses on the design of connections to the rear courts the recognition of existing connections from Via Raffaello through the Reformatory to the open space, and a schematic exploration of possible reuse of the building's space related to the courts.

The former part focuses on the relation between Via Raffaello and the front portion of the Reformatory. This space is reused for residential/commercial functions. An attempt is made to provide living space of a larger size than that existing in the old town, in order to allow families to reside there rather than solely the new town. The street itself is modified by two new stores, activity is generated at the existing entries to the reformatory linking to its new public



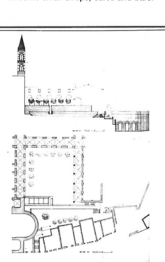
nature, a zone of pavement the length of the buildings street facade, and two low walls at the edge of this zone following the slope of the street which call attention to the main public entries of the structure as well as act as resting places. In one case extending the existing porch/portico and merging it with the street. Via Raffaello as an urban entity is altered in the depth of its possibilities by our intervention and, we contend, for the better. Its past identity isn't lost, rather a hole is filled.



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back street behind the houses on Via Battisti, as we find behind Via Maggini, thus having the main entrances to these houses open onto this new street and leaving just the entrances for the shops on Via Battisti. This way not only solve the incompatibility of uses on this street but also create more space for both the shops and the residences, by eliminating an unnecessary stairwell. Access to this backstreet is done at two different places and in two different ways: between via S. Andrea and via Battisti I introduce a small piazza marked with special paving; a fountain in the existing niches of the retaining wall of the Orto Botanico and a staircase to the new backstreet, and at the other end, I remove one of the houses to free the structure of the church and introduce a staircase which contours the apex of the church. Therefore, from the new piazza S. Andrea, we would now have the possibility of entering into the new backstreet or into the Orto Botanico, via the new staircase.

The purpose of these small interventions is mainly to reinforce and increase the character of the existing spaces; to create a succession of events and spatial experiences; and to respect the present uses and forms of the area. In short, I would like to keep the piazza delle Erbe a peaceful place, but also a place for market in the morning and a meeting place in the afternoon and evening, while foreseeing the installation of some small shops, cafes and bars.



Carles Vinardell Puig

From Orto Botanico to Piazza delle Erbe.

This project proposes the construction of a public space system between Piazza delle Erbe and the botanical Garden.

The central ideas that support this proposal are:
a) the redesign of Piazza delle Erbe, paying attention to the different characters of its facades and uses;
b) the requalification of the courtyard that exists behind the piazza, using it as public space and solving its current marginal position;
c) the appearance of a connection with Via Battisti and Colegio Raffaello, as improving the way to the badly connected situation of the Lavagine area, and as an element of an alternative way behind Piazza della Repubblica;
d) and, finally the introduction of the Orto Botanico in the public space system, offering the possibility of passing through, thanks to the opening of an entrance-door into it.

The proposal guided by these ideas uses different elements and operations in its constitution way.
The first one is to give to Piazza delle Erbe a changed orientation facing the proposed path. This path, suggested by the intersection between the slope of Via Raffaello and the plain piazza appears as the first element of a church's plan with the rest of the believers. The element that polarizes the newly oriented piazza is a kiosk built with the market's metal foundation pillars. This kiosk can be used as market shelter in the morning or, in other moments, as a

café terrace, etc.

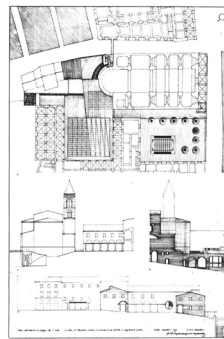
Through the case we arrive at the third element, the reshaped courtyard. The facade of this courtyard is modified in the groundplan in order to be more penetrable and to receive a main entrance character.

Different subordinate elements are part of this new piazza: a) the connection with the San Bernardino view and the connection system with Via Battisti. This begins in a sloping changing plane with 13 steps excavated in it, as a soft surface that arrives at the stairs and ramps built as foundation elements for the abside of the church.

The balcony, with a balustrade, is the plain roof of a building proposed as a bar, which defines the other facades of the space appearing as entrance to the stairs. This entrance space has a wall with arcades as its street facade in order to maintain its alignment.

The last element of this connection system is the bridge which showed the possibility of arriving at Colegio Raffaello.

Connecting this reshaped courtyard with the Orto Botanico are the last elements of the system. A soft ramp (7%) permits one to arrive at the connection point with the Orto Botanico, at a balvedere. This connection works as a stair with eight excavated quadrangular steps in the intersection between the slope of the Orto Botanico and the plain piazza appears as the first element of a church's plan with the rest of the believers. The element that polarizes the newly oriented piazza is a kiosk built with the market's metal foundation pillars. This kiosk can be used as market shelter in the morning or, in other moments, as a



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Enric Pericas

Exedra

More than a project, it became a conglomeration of ideas to solve several problems I found when checking the area around the ramp. They all converge at the central point, the theatre and the existing exedra.

The present end of Francesco Di Giorgio's ramp to Corso Garibaldi does not correspond with the quality of the ramp itself and the reused theatre foundations. A new room is opened under Corso Garibaldi, and the underground promenade goes up gradually, ending with a double stair embraced by the existing exedra and using the users towards the reshaped theatre facade. The pilasters are substituted by columns, thus enlarging the narrow foyer and using the newly arranged exedra as the limit of the new perspective.

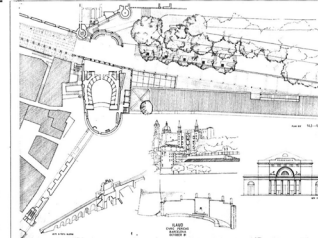
I keep a secondary exit from the ramp to

Orto Bario
Zeljo Jagic

Collegio Raffaello - Piazza San Filippo

While thinking of the public spaces in Urbino we discovered that there might be reason for big interventions in some places and only for small adjustments in others.

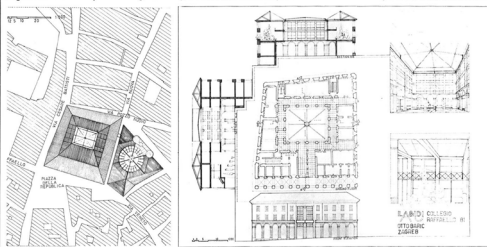
An intersection of spaces which might call for both ways of redesign is



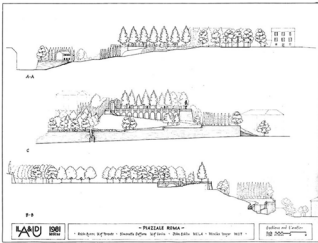
the area of Piazza della Repubblica and Piazza San Filippo, so we started to work on this area, trying to behave in each space in a manner we thought might be fit.

Following this general scheme we developed two different projects which are related in two small connections but otherwise follow different approaches in terms of working on problems inside the old town. In the Collegio Raffaello the main idea was the introduction of a glass roof over the courtyard, thus

creating a closed public space which might enrich the open spaces of Piazza della Repubblica, especially during the winter. Another point of interest was the use of the space of the courtyard for interesting contents and the introduction of public spaces on the first and second floors, for instance, a public library with writer gardens accessible to all citizens and students. The only intervention on Collegio Raffaello which might interfere with the image of Piazza della Repubblica is the introduction of a



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Jordi Herrich
Karin Höfer
Porta del Monte Again

Our project tries to deal with several problems we think exist in the area where Via Raffaello comes out into Piazzale Roma. These problems mainly are:

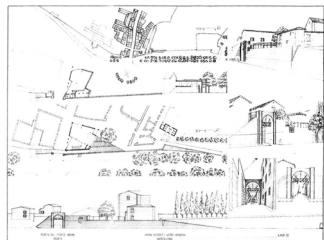
- the inflexion of the old town limits due to the bad configuration of the ending of Via Raffaello and the lack of a real town square in this very area;
- the necessity of giving some clear limits to the square in front of the church;
- the need of providing a support to the already existing activities (Urbino's youth meeting there, uses related to the market, etc.);
- the hidden position of the present entrance to Fortezza Albornoz and the surrounding gardens;
- the existence of some useful but badly designed and badly placed facilities.

According to the way in which the old town limits are designed in other parts of Urbino we thought about an architectural element that could resolve all these problems at once and be a sort of a red thread throughout the project, not only at a theoretical level but also at a physical one: it has the form of a double wall to be walked on, which connects the point of intervention. People passing along this "path" will be able to appreciate space in very different manners because of the changing shape of the wall, the several kinds of light,

materials, vegetation, etc. The main composing element of our promenade-wall surely is the gate, the only part where it is cut through in order to link the old and the new towns and to define a clear entrance or exit of old Urbino. At the same time it works as a frame for the statue of Raffaello in one way and for the campanile of San Francesco and the landscape in the other; these views are even reinforced when walking on the "path" over the gate.

The next element we meet on our walk on the new town-wall is a little building that works as a link between two different levels with two opposite entrances: one on the ground floor facing Via Raffaello and leading to a hall that could support leisure activities, and another on the upper level connected to the new piazzetta containing a bar with the possibility of being directly opened to the part of the piazza covered with a pergola.

The third important point refers to the



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equipment, storage, or laundry. The proposal is offered to initiate discussion among residents of Lavagnine and other concerned people.

Werner Fritschi, Jocelyn Helgeson, Kees Kortweg, René Polster, Sibyl Schweizer, Para Casajana, Federico Correa, Laura Grandini.

Lavagnine

The Problem: Changing social conditions and inadequate living conditions call for a new design approach for housing in Lavagnine. At present, houses here are suitable only for single-family occupancy, with common stairs for access to all floors. Rooms are rented to students or tourists at the expense of the owners' privacy.

The Proposal: Independent apartment units with separate access for owners and tenants enable owners to adjust to changing social needs (e.g., growing family, working wife, unmarried son, student boarders).

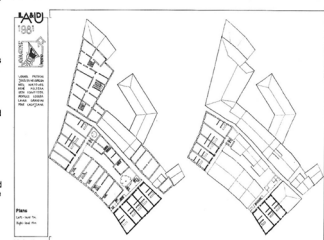
The flexibility might increase the value and usefulness of a house. Two access systems for independent apartment units are proposed. For renovation of existing houses, a simple vertical access system (stairs and doors) divides the houses into separate dwelling units. They can be combined when necessary. The natural slope of the ground allows tenants and owners to enter on separate levels.

For new construction or more extensive renovation, a horizontal access system organizes apartment units along a gallery. Owners can expand horizontally when they desire, to occupy two or more units.

Both access systems provide improved lighting and air circulation.

The Design: New housing and outdoor spaces are proposed for 16 independent apartments on one block. On another block, houses are rebuilt or renovated for more living space (30 apartments), better orientations for light and air, and independent access to all units. Communal outdoor spaces are proposed for both blocks.

Implementation: Proposals for Lavagnine that rely on individual action can have only limited results. The present proposal calls for action by several homeowners. Both individual and communal benefits are anticipated: more living space, more privacy, more flexibility, and easier rental arrangements. In some cases, it is possible to have parking spaces and common rooms for shared mechanical



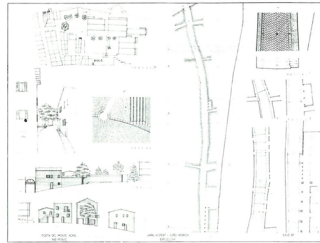
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new entrance to the fortress: as the existing one is a bit hidden we wanted to go into the fortezza from a place easily understood as an entry. A little lavatory building helps us to define the walk into the wide open space.

and Monto. By extending our design to Via Raffaello and the little square in front of the school at Giro del Cassero, we intended to show what an important role "urban furniture" can play in a town. Working on Via Raffaello we wanted to solve some problems relating to the steep slope of the street with no clear pedestrian pathway and at the same time taking advantage of the qualities the street already has, which are: the good different points of view going up or down, the interesting spaces, buildings or gates along the street and the fact of being a link between Piazzale della Repubblica as the center and Piazzale Roma as limit of the old town.

So, we propose a clearer pedestrian pathway with steps to enable a more comfortable way to walk up or down. This pathway is placed between Via Bramante and Giro del Cassero on top of the street, because of the steep slope that reaches 18%. We have designed it on the concave side of Via Raffaello because it permits one to discover the most interesting points of view. Some vertical and horizontal stone marks are put along the street to identify those good points of view, spaces and buildings.

The aim at Giro del Cassero was to



"invite" people passing Via Raffaello to walk up the short slope towards the public school and on top of it to discover the beautiful view of Urbino and the landscape one has from the hanging terrace beneath the school. A curved line leading to the hanging balcony divides the present three-cornered slope into two parts by flattening the one in front of the school. The resulting steps and edge, which work as a basement to the school building, surely will be used for seating

by the students. The white stone curve is reinforced by a chestnut tree placed on it that hides the very bad upper part of the school facade, and a vertical stone marker to signal the top of the hill. Another tree is put in front of Urbino's ugly entrance. In order to solve the problem of the house entries we propose a little pedestrian pathway a bit higher than the street level, so that the ground floors of the houses can be reached by climbing one step only.

1982

MULTIPLICITY OF
LANGUAGE

ILAUD
Year Book
Siena

profesores
Merce Sans Alfonso
Federico Correa

estudiantes
Antonio Sanmartín
Yago Conde Font
Marta Gabas Gonzalo
Carlos Llop Tomé
Joan Enric Pastor
Anna Ribas
Leo Rietti

1982 Year Book

Multiplicity of Language

vs. Eclecticism

Sansoni
Editore

International Laboratory
of Architecture
and Urban Design

ILAU

El layering, la estratificación de lenguajes y formas como elementos de valor dentro de la ciudad histórica son los temas de este año, temas que adelantan el concepto de "Orden Conglomerado" propuesto por P. Smithson a partir de 1986 y que será un tema de investigación para algunos profesores de Barcelona como A. Gonzales y A. Millán.

ETSAB presenta un trabajo sobre el tema de "Skins of the Town".

El tema del Lenguaje se interpreta básicamente como un tema de piel enfocado en la relación entre las fachadas de los edificios del ensanche y el espacio público urbano.

Yago Conde, entonces estudiante y que empieza su carrera profesional como prometedor joven arquitecto de la ciudad y que desaparecerá prematuramente, propone el tema del recorrido con un trabajo desarrollado en grupo, pero presenta también una propuesta individual para un puente/elevador para facilitar la conexión entre dos partes de la ciudad histórica. El tema de la conexión entre la parte alta y la parte baja de la ciudad de Siena es un elemento común de algunos de los proyectos desarrollados durante este curso.

7th Residential Course Siena 1982

Director: Giancarlo De Carlo

ILAUD staff:
Attilio Gobbi
Laura Grandini
Carmie Occhialini

Barcelona	Federico Correa Merce Sans	Yago Conde María Gabas Carlos Llop Joan Enric Pastor Anna Ribas Léo Retti Antonio Sanmartín
Brussels	Lode Janssens Patrick Labarque Marc Lacour	Jean Luc Capron Bruno Diviva Geneviève Hanssen Luc Schouppe Frederic Leers
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Urbino	Benedetto Di Cristina	Luca Celli Franco Galardi Alessandro Marata Antonio Mughnai Fernando Recalde

Berkeley	Donlyn Lyndon	John Lucchesi Cecily Young
Leuven	Krista De Jong Dirk van der Meersch	Hans Put
Los Angeles	John Echlin	Brian Mackay-Lyons Carlos Vellilla
Toronto	Peter Prangnell	Iver Cornell Dennis Pejcz Michel Trocme
Zagreb	Nenad Fabijanic Nevem Mikac Nikola Polak	Leo Modrcin Marijan Pucak

For the first time after six years, the 1982 Residential Course was not held in Urbino - our homeland - but in Siena. The change was not easy but in the end very stimulating. This was also due to the hospitality offered to us by the University and the Town Council of Siena, that we feel we should thank warmly.

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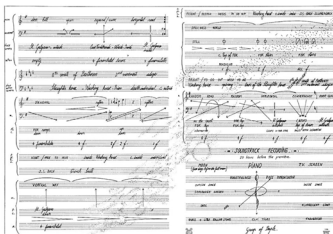
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Yago Corde
Franco Gallart
Goran Hellberg
Maria Kostrom
Fernando Recalca

Architectural Promenade.

The Room: Time/Place, Now/Here
This room represents time-place right here and right now. That is the way it must be understood. The associations are up to you, of course.
It is a room where its visitors perceive fragments of a reality and it is up to them to put it together in their brains. It is impossible to overlook the room in one stroke. You have to move your body in order to experience it. And you are the space where you are.
You are directed towards parts and presence, not entry.
The room is not built up from the drawing. In fact, it helped little in the building-process. The proportions had to be tested and thought in full scale. They must come from the inside. This way of thinking and working has of course a lot to do with feelings.
About drawings... What is an architectural drawing?
An architectural drawing is as much a prospective unfolding of future possibilities as it is a recovery of a particular history to whose intentions it testifies and whose limits it always challenges. In any case a drawing is more than the shadow of an object, more than a pile of lines, more than a resignation to inertia of convention.
Is it so today?
This room is of course much more. It is here, now, as a result of a group-work, and it embodies our beliefs that architecture is a process.
Before you enter this landscape I must impose a warning: The feeling for material in the world you will meet is impenetrable and your presence is only accepted on one condition: you must possess the right sense for forgetfulness: I invite you to see everything and to forget everything.

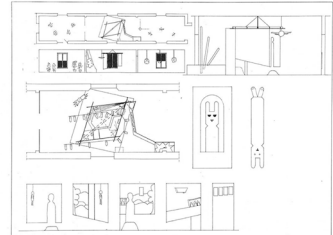
The paths that lead to the openings in the landscape, the graves, the dens and the ditches — are the paths of your life and every step is a step closer to your disappearance. Here are forgetfulness and remembrance not separated categories but opposite movements in a magnetic field of force: It is the state of balance, exhaustion, existing on the side of death beyond that what we call language.
One thing is certain: The subjective ceases at this limit. As it says in "the book of Tao": "The weakest under the heaven will conquer the strongest. That without effort is penetrating the solid. None journey ends. The journey starts."



Promenade

The door opens
He begins
He expands and moves ahead
Occasionally we start & go on our road from the dark abyss to our own constraints and when one thinks to have arrived one is way back at the start
through the diagonal we rise in complex rotations of dynamic form the body is touched
thinking to be free one moves yet the vertical has hard constraints

It has not been used in the heart of ourselves
so man freedom seeks knowing his constraints
through the stillness of the world to transcend
one must die to be reborn
now we are free to go onward on our road
finally we meet again at its end
to the city we have arrived
the door is closed
life is told.



The silent presence

Fragments... Fontebranda
Parts put together, and developed and changed during a long period of time, it is the place in between.
In between... the old and new... agriculture and urban, two spaces, night and day... sunset and sunrise. With this there are some certain needs and possibilities the forces from the elements within and around Fontebranda.
A new element has to enter the space carefully and from it there will come a small stream of life.
A never ceasing well is the truth you will find in a street mystery and melancholy this so unique description of our century in which the souls are beating.

Fragments
Water coming out from Fontebranda collected with the possibilities to hear and listen to it, under a structure that creates shade and a shelter from the sun.
A meeting place carved into the slope as a cave, it is there but you can hardly see it, entered from the washing house or by a path in the back.
A path that also connects it with the Fontebranda.

Imagine a schoolclass where the teacher reads a fairytale about a dragon and then asks the children to make a drawing of it. Imagine another schoolclass where the teacher just shows the children a picture of a dragon and asks them to draw it. I will now tell you a fairy-tale...

Fontebranda: the scene...

Thinking in acts.
A possible and discreet way to start the process.
Act I
Problem: The space between the gate and the city is too short in time. Moon must be slower; it must slow down.
Action: change the paving in the road. From asphalt to the stoppage normally used in Siena.

Act II
Problem: The parked cars are too obtrusive. Action: Combine it with act I. Hide the cars under trees or behind walls.
Act IV
Problem: The connection between old-new.
Action: A line — a sign.
In the paving (special stone) Special borders in the ramps. Color.

Act V
And perhaps... suddenly... everything breaths again.
These acts could be taken as a start. They generate others. Perhaps more complex ones. The importance is that the act starts from inside the place in the way that only they find who have got lost.
Imagine... a man clearing brushets in the water.
Imagine... a woman with her dog.
Imagine... contrada children playing with



Flags and drums...
Imagine... a man drinking coffee.
Imagine...
The study of architecture has since classical times embodied the roots and concepts of the fine arts, the humanities and the sciences with a view towards enriching life.
Looking since the end of eighteenth century we have had a rational way of looking at reality. We have been seeking reality into understandable parts and undecidable parts are excluded.
Architecture has become only what can be measured in drawings.

I was then, in the end of the eighteenth century the crisis of architecture began. Now is the time when the reasonable is the real.
Today architecture is dying, if we let the conditions of measurement decide form. It will die because the battle is already settled. The system of measurement treats to stand as the only conqueror. Material, empty technique and trivial function are all that is left. The mirror of the myth of life, with its many images, breaks.

The system of measurement and calculation are continually moving their positions forward. A more rectangular building — an easier drawing.
Now, one hundred and twenty years after Cassard Monge, has architecture more or less become the same as descriptive geometry.

People of today believe the system of measurement is a characteristic of space. To measure you can measure in all directions with the same scale. When is the reverse, where you can measure? Life is of course unknowable. It is of course unmeasurable.
When questioning in the system of measurement the answer is of course — the measure.
And to establish a situation of measuring one must obviously restructure and picture — at least detach — the object one will measure. This evidently also stands for architecture.

We are looking at the problem from outside.
In our anxiety to measure and calculate objects, we have lost the relation between humanity and architecture.
During the last decades of the postwar era, the prevailing tendency in architecture education and practice has been an increasing displacement of imagination and traditional values by a meaningless use of technology, cybernetic instrumentality and scientific propaganda. This trend has created the false conviction that architecture has always been directed towards mere utilitarian purposes and adorned with fashionable taste. In fact, today's dominant architectural creed is a profound reflection of manipulative schemes and alienating control.



Corporally Dwelling

We have intellectualized the spatial experience which is basically a sensorial one. The human and spatial experience are intimately connected. Man sees like he thinks he sees, but man sees only what he has been taught to perceive. The scope of many artists has been that of ending with the close perceptive systems, stereotypes that people project upon the external world aiming to get in the open transactional system of nature. The perception of space is profoundly relevant for the need of security, identity of the human being.

Changing what we see, changes our way of perceiving the world and therefore our intention in the way we behave it. Body cannot be comprehended in one "I" think, but constitutes a system of lived meanings of perceptive and motorial habits, that meet in a consciousness that is not a mental one but one of relationship with the world.

I can comprehend the function of the lived body, only doing it myself and upon the measure in which I am a body that rises up to the world.
This existential corporality is the only one that allows a possibility of a relationship between the perceptive organs and the stimulus. The body means to be anchored to the real, to space, in this way the perceptive movement is a perceptual phenomenon rises and takes shape in the lived body.
Because in a lived body there's no one movement that is absolutely actual in confronting the psychic intentions.
The subject of perception is my body, in this way the perception of movement is a means to accede from the world the object without any mediation of representations. The spatial and temporal unity of the body is a spatial unity of "situation" and not one of positions as it is with the objects.
The body in movement inhabits the world and the space while things are in space.
The lived body reaches-up the thing itself and represents the canal achieved to the thing itself, the intersensuous unit from the subject to the object.
The lived body means, of course, also the image of the body, which is basically a psychic content. The psychoanalytic concept of libido investment identified as pulsional excitation towards a object, representation or part of the body, carries with itself a concentration of energy in the desired direction. The corporeal sensorial stimulus are transformed in centrifugal impulses of movement.

Psychic energy, libido or pulsional energy that tends to generate or provoke excitations on the organism and orient it towards a goal to reduce tension.

The generating factor is the body, through a somatic process that develops in an organ or part of the body in which the movement, as it is represented in the psychic life of the pulsation which "it is not known if it is of an organic nature or if it corresponds to the freedom of other forces, or if it is of a psychic nature."

The body lives in a tridimensional dynamic field of forces, that mediates the perception of the impulse that it is making or repressing. The psychic life, the hollows are lived as entities which have very strong psychological effects, thus the stomach, the heart, the mouth, the brain and the sense of center, in dance for example is a world of internal borders. The psychophysical coordinates: upwards/downwards, front/back, right/left and center are not only postural orientation references but are sensitive to the psychological and imaginary world. Psychology studies with attention the rapports and structuration of space and the sense of personal identity in the new born, as a way to understand later constraints. In this perspective we can talk about the central role of the "transaccional object": part of the body or objects are used by the baby like transactional experiences related to intermediate area of relationships belonging to the field of libidinal and representing the transaction of one state of fusion to a state of separation.

"Is the body and its movement in the transactional experience of game built up the sense of the 'I'..."
The psychoanalytic equilibrium, says that a sensorial stimulus can determine the same perceptive transformation of one material stimulus while a psychic stimulus could be exchanged by a muscular one.
The inclination of the head or of the body, the stimulation of the muscles of the neck, an auditive stimulus, or the relation with language could equally one, but it is a perceptive of vertically.

The same could happen if there is an asymmetry of position, or an internal asymmetry in the overall configurations of the body placed in a particular field or background.
The inclination of the body, which is the inclination of the object could have the same effect as the inclination of the object alignment with vertically.
There is a "functional equivalence of the emotional factors and the tonic, or sensorial ones through a substitutive, vicarious, sensorial or motorial field. An emotional response, if the emotive canal is not closed, could equally one, but it is a perceptive of vertically.

We must of course think that perhaps the body could play the role of the transaccional element in the total and comprehensive perception of the world.

In fact the most archaic organic reactions, tonic or postural are the ones that fuse emotive and which give place to the first emotive assimilation, then the cognitive recognizability of others and objects. The notion of the body in ourselves builds up as a process in which the different functional units are integrated: the "intrafucile", which corresponds to the visceral sensibility, the "proprioceptive" which corresponds to the sensibility connected to equilibrium, movement & posture, and the "retroceptive" related to the external world. Only the overcoming of the dissociations between the neurosensuality directed, towards the external world and the one directed towards the inside, with the consequent establishment of intersensual relationships could contain the baby to unify his own perceptive field and the continuity of the mental experience, freely broken on the multiple but isolated reactions to stimulus of different source and quality.

There is a very strong analogy between the new born & ourselves; being, situated by our modern world and undirectional educational systems, not yet born to the totality of our human nature, the balance of the inside, our lived body and the external factors of perception. As being inhabiting the world we are far from being whole. Wholeness has to do, with thought, knowledge & intelligence and in this way with the first assumption: our lived body inhabits the world and its doing so, the world is interiorized in mental images, sensor-motorial intelligence is transformed through language into symbolic one, but it needed to grow into more developed forms of the abstract symbolic equilibrium.

A baby follows well objects with his head and eyes, but still he needs to assimilate the movement of the thing with his movement, having done so, he then can move without awareness, it is the first link with the act of thinking is established. Wholeness is interiorized in mental images, sensor-motorial intelligence is transformed through language into symbolic one, but it needed to grow into more developed forms of the abstract symbolic equilibrium.

The same could happen if there is an asymmetry of position, or an internal asymmetry in the overall configurations of the body placed in a particular field or background.
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We must of course think that perhaps the body could play the role of the transaccional element in the total and comprehensive perception of the world.

Make a rhythm with natural or built objects (columns — fence — trees).
Action: Make shadow with vegetation. (built sun-screens, walls, or masks).
Make comfortable arrangements in connections to the shadow.
Open the space and...
(Just by unlocking it)

Act II
Problem: Fontebranda is a hot space without shadow.
Action: Make shadow with vegetation. (built sun-screens, walls, or masks).
Make comfortable arrangements in connections to the shadow.
Open the space and...
(Just by unlocking it)

Act III
Problem: The parked cars are too obtrusive. Action: Combine it with act I. Hide the cars under trees or behind walls.

Act IV
Problem: The connection between old-new.
Action: A line — a sign.
In the paving (special stone) Special borders in the ramps. Color.

Act V
And perhaps... suddenly... everything breaths again.
These acts could be taken as a start. They generate others. Perhaps more complex ones. The importance is that the act starts from inside the place in the way that only they find who have got lost.
Imagine... a man clearing brushets in the water.
Imagine... a woman with her dog.
Imagine... contrada children playing with

Imagine a schoolclass where the teacher reads a fairytale about a dragon and then asks the children to make a drawing of it. Imagine another schoolclass where the teacher just shows the children a picture of a dragon and asks them to draw it. I will now tell you a fairy-tale...

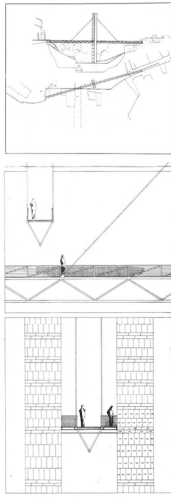


Yago Conde Fort

Fifteen seconds Space/Time

Looking at the big need of creating new parking areas in the town of Siena, there are three available points for this intervention. The area of the station, the area of a Fortezza and the area of Fontebranda. The first one has the inconvenience of being too far from the center, and the second one for development should have to be excavated in the ground, which is quite difficult because of the quality of the earth. The ideal area is the valley of Fontebranda, there were existing a 50m wide 600m long site already property of the comune, where it could be possible to develop parking on the surface, with trees or green-roofs that would shape space for the cars and would keep the rural aspect of the valley. It is as well the nearest point to the Campo, Duomo, St. Caterina area, fortress, Lizza, and Rastrello were all the tertiary activities are located. There is only one problem of the big difference of level between the valley and the other points.

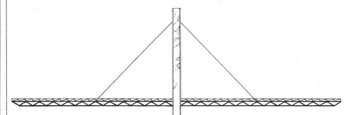
Some facilities for pedestrians should be created, that is elevators, ramps, escalators, which were already suggested by Ludovico Quaroni in his study of the area. ("Possibilità di sistemazione urbanistica dell'area comprendente Piazza Matteotti, Piazza Gramsci, La Lizza, il Rastrello, La Fortezza")
My proposal is to design a tower with two lifts that would make possible to get to both sides of the valley with a 33 m high bridge. On the other hand the bridge will close the circle formed by Piazza Matteotti, Siena's



Sopra, Campo, Duomo, San Domenico, rediscovering as well with this promenade the hidden valley below to Rastrello.

The object
The tower is a reinforced concrete structure faced in marble that includes two lifts. At the rear of the lifts is a pane of glass allowing the external view and the experience of the space in movement. From the outside the landscape would be reflected in the glass. At the edge of both sides of the lifts there are two vertical lights that would signal the vertical element at night. The tower holds a triangular steel beam bridge that has two other intermediate points of support with tractioned cables at 45°. The position of the tower is at the junction of the bridge axis and its perpendicular axis from Fontebranda, creating thus a dialogue between these two elements. This proposal doesn't try to solve the whole problem of Fontebranda. It can be a starting point of an intervention and it is compatible with many different solutions for the site. The tower and the bridge could be as well the support for very different elements such as lighting, advertising manifests, shading elements, and emblems of the town and contrasts.

Crossing area of perception the funambulist
We live in an emotional world. Crossing the gate you enter in an introductory space of the city. The frontwards-backwards axis has a sense of movement. The right-left axis is defined by the magnetic forces that the presence of San Domenico and the Duomo create. There is a vertical axis that links the earth with the sky, and the fourth the inside dimension of the body. The bridge introduces a new state of superimposed axes. Now there is a new axis of movement that coincides with the axis of the town, and a new vertical axis, one of the funambulist (The paradigm of body-space experience). There is still another movement axis, the one that human body can't experience by itself, the vertical one. It can be only experienced by an artificial intervention, the transparent lift. Fifteen seconds, dynamic sense, space/time.



Nenad Fabrilic

The Truth of Details

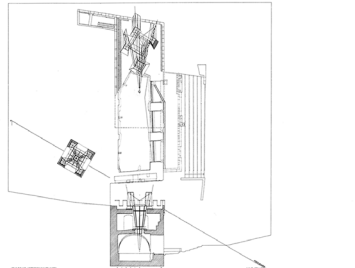
Each impression of arrival and identification with the new ambient of a specific cultural volume will be in relation with identity pertaining to the history and culture from which we originate. The theme of one's own educative and theoretical attitude in which "architecture is not only visualisation but also an existential space" is the essential starting point. Additional explanation: "The specificity of our architectural heritage is just in the complexity of some architectural objects and urban structures. Simply said, the buildings are permanently designed, more or less successfully. In such research for individual grades, styles, our scientific thought has been particularly enriched, but that does not define the creative process, because its spheres are of a spiritual nature. A distillation must exist in the unity of sciences - creations, an interval between the scientific research and creative deed, an accumulation of the scientific data in the conscience of the creator, who is the only one to be authorized to redesign such a building i.e. the ambient. This is the capital problem of man's identification, so much demanded and necessary today for a new life role" (N. Segura)

Siena - open space of a new experience, a suggestion of discovery and identification, one more place where some considerable changes occur so slowly that it is always possible to reconcile the past with the future. The concentration on the

proposed intervention has several initial premises and fundamental criteria for the valorisation of the proposal for design:
- respect and dependence on quality, historical and aesthetic valorisation of the buildings and ambient
- definition of the level of the possible interventions as a confirmation of the method,
- reflection and association: reference pattern of the inspiration base,
- creation area - for identity and the culmination. The problem will be located on the language of the architecture, space authorities, reflections - correlation of existent and presumed space phenomena.

Fontebranda - with its symbolic meaning, historical persistence and steady identity of space, time and happening, makes possible the later addition of the same symbolic meaning and the trial which is independent of the possible incorporated contents, and it represents by itself the form and space

of a new value. The dimension of function ie. of the contents is of secondary meaning; the reality and necessity are accessible by the selection of defined reasons and possibilities. The vertical section through all the levels of Fontebranda, offering the effect of light and and views, orientation in relation to the space accent, is preferred to the well-known architectural habits. The presence of form, dimension and outlook remains unchanged. The intuitive absorption of the registered form phenomena, of macro-micro relation, with time distation and personal aesthetic criterion, with impression and expression, defines the area of creativity. The respect of the chosen theme and obtained effect - shaping of the details in specific ambients - conceals also the latent and the most obvious danger of a possible mistake, - destruction of the structure. Every time and form reach their emanation through the truth of details.

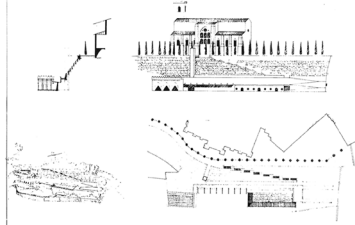


Marta Gabás

Up and Down

Assuming that the area of Fontebranda will be developed with the necessary activities in time, we have chosen to focus on the relationship of the hill between the forte and the strong presence of S. Domenico. As the hill has been left to erode, we have developed a project that works with the hill, building it and bringing it to life. At first we perceived the hill as the basement of S. Domenico, that roots the church to the forte.

The strong verticality of the hill is broken by a series of horizontal walls. These walls begin as soft materials and gradually become hard as they move the hill towards the forte. The horizontality is disrupted by a vertical elevator tower which creates a juxtaposition between horizontal and vertical elements, pedestrian paths and movement of the elevator.



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Thomas Hostetter

Leonardo Riatti
Antonio Sammartin
1/1.000.000 - 1/1

A new layout is needed for the different activities that already take place in Fontebranda.

There are also signs of other activities that, if developed, could relate to Siena or the area itself. But one has the feeling the architecture in Fontebranda hindered instead of favouring the development of these activities.

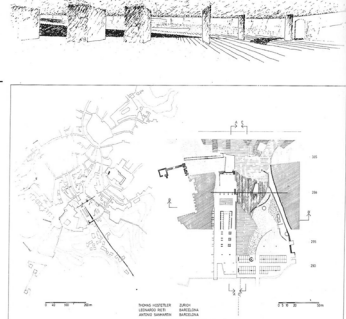
The project foresees the creation of a support that would keep in this area a series of non-active functions. In other words, the idea was to design an architectural support which allows for a number of fixed or temporary uses.

The space of Fontebranda is defined by via del Costone, the cliff coming down from the church of S. Domenico, the medieval walls and the beginning of the town.

In order to improve the conditions of the surrounding area, we propose a parking garage for 300 cars. The concrete platform respects the wash-house, an artificial paving of different materials starting with the basalt paving of the streets in Siena, changes to brick, earth, sand, broken stones, grass - defines an open area in Siena needs, neither natural as Forte di Folonica nor urban as il Campo.

This open area as an artificial landscape suggesting possibilities of use on the surface, while it covers the parking garage below.

The wash-house is kept as it is, open to



various possible uses, while below it are located services related to the garage. The link between the platform and the artificial landscape creates a playful relationship with the ground: it meets, separates the two and joins them again. Cars can also transit below the platform crossing the basement of the wash-house. Although there is a cut, the space is continuous. Included in the project is a cable car system attached to the natural wall of S. Domenico that should improve the connection between Fontebranda and the new town around the Fortezza.

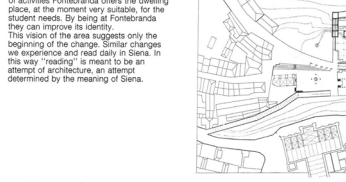
Cars can enter the town on a basalt pavement, following a row of stones that start in the natural ground and rise slowly more and more similar to those of il Campo.

Cars can also transit below the platform crossing the basement of the wash-house. They can also walk over the built landscape, reaching the stairs and climbing up to the

"ports" for the city but also the place of many happenings. The tension between San Domenico and the Duomo is possible to be experienced by moving through the communicational "bottom". In a synthesis of activities Fontebranda offers the dwelling place, at the moment very suitable, for the student needs. By being at Fontebranda they can improve its identity. This vision of the area suggests only the beginning of the change. Similar changes we experience and read daily in Siena, in this way "reading" is meant to be an attempt of architecture, an attempt determined by the meaning of Siena.

Leo Madrón A new structure for Fontebranda

The Fontebranda area has been experienced as a uniform inside-space. The texture of the city stretches out right to the borders of the area. But objects defining today's situation are not stressing enough that unity. They are registered as the whole area is representing thus a less vivid part of the city. But both the past and the possible future uses are opposing such a situation asking for change. This proposal tends to define the elementary properties of the space by establishing the platform on which the process of building the city starts again. The new structure has its point of departure in a medieval texture of the city. This structure produces contrasts and develops into a spatial frame for any activities taking place at Fontebranda. The whole area of Fontebranda is a kind of

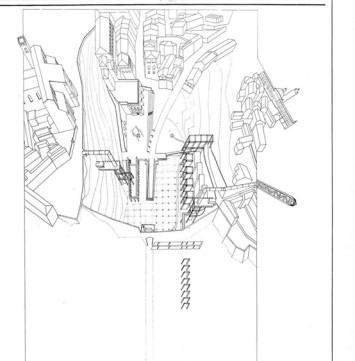
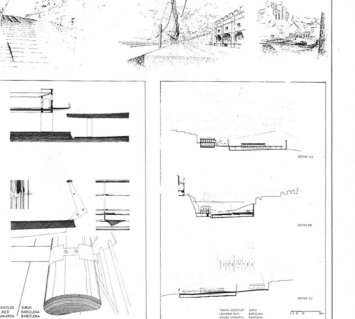


created shaded area in front of the Forte.

On the platform, one can use the wash-house facilities, or stroll along the cliff of San Domenico, that rises above the carpet of different materials.

A steel structure and wooden hand railing are among the articulated details that give people a relationship between the elevators and the huge space.

A luminous cable defines the intermediate space between the town and the countryside and points out that where the two hills are linked, Siena begins.



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Escola Técnica Superior de Arquitectura Barcelona

Yago Conde
Federico Correa
Marta Gabas
Carlos López
Joan Enric Pastor
Anna Ribas
Leo Rieff
Antonio Sammartin
Merce Sans

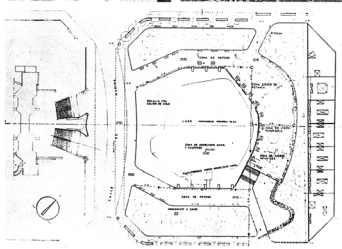
Skins of the Town

Why and how Architecture happens to be eclectic again?
Our Permanent Activities' work does not aim at giving an answer to this question. Rather, it aims at taking advantage of the Architectural Debate and refers to the city frame which summarizes the correct and incorrect "architectures" of the new languages of classical rules.

What are the architectural languages to be used?
It is not only trying to go back in time in order to recognize the multiple architectural languages and adding them up, but to understand them from the designers' point of view.

A systematic view of Barcelona takes us always to the same consecutive transgressions provoked by the different economical and political stages and changes that have taken place in Spain. Therefore, the architectural elements have been consecutively superimposed arriving to the present chaotic situation, partially solved by the action areas taken in the 19th century by Ildelfonso Cerdà, following a general desire for an urban planning of the town.

Barcelona has become the result of the misadjustment between the planning and the actual work. The city was forced to absorb the different cultural tendencies of the last century: the Romantic and the Gothic styles of the historic center, the cartesian grid of the 19th century Cerdà's extension, and the enormous and disorganized growth of the Post-World War period. In such a structure, all the different



architectural expressions were inserted: the "noucentistas" houses, the "art nouveau" residences, the very refined rationalism of Sert and Torres Clavé's works, the "Escola de Barcelona", etc. In spite of this incoherence its image today is that of a city well consolidated.

At present, there is a general manifest concern to retrieve the city, to discover its features, its empty spaces, and its transgressions.

Our aim in any action taken is to give back urban quality to the façades, symbols, particular details.
We have chosen the Sagrada Família Square because it is a clear example of promiscuity between different types of architecture: the significant, the respectable, and even the proscribed. We limit our action to the block that involves the square and its connections with it.

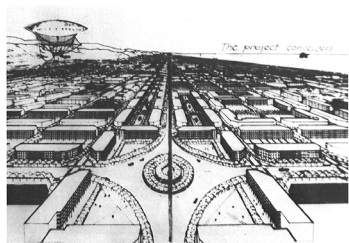
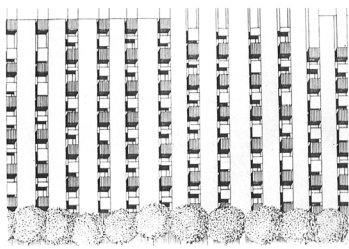
We have taken into consideration the difference between architecture that derives from the urban plan (where the planner handles history and proposes a justified and inevitable reform), and the one derived from acting upon what is incomplete, using familiar elements that have already been successfully used. From this starting point and as a result of numerous discussions, different ways to face this fundamental premises were brought out. Even if some of the solutions that came up were discarded as inadequate, elementary and incomplete, or on the contrary too spectacular and overwhelming, our wish was to carry on this controversy by presenting not just one sole project restricted to itself, but two prototypical solutions.

The first solution introduces only a new skin that unifies the façade. We don't touch the mass of the houses at all, redesigning only the building's upper part and its balconies that will coincide with the existing openings. In this way, although it is easy and economical to execute it, we get a new stage.

The other project starts thinking about the creation of a back-drop of the Sagrada Família Square.
The project proposes to use the existing architectural support in order to improve the conditions of 60 m² Barcelona 80' apartments next to an unexpected open space.

Actually, we dealt with the construction (in terms of process and materials) of a skin with the aim of serving certain spaces with no other qualities than those given by the new façade. The use, the light conditions (from illumination to darkness), and the construction logic, determined the dimensions, the measures and the sections.

We looked at how the building stands on the ground. The basement is support and underneath shadow of the curtain.



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Charles De Ry
Frederica Miller
Ingegerd Johansson
Joan E. Pastor

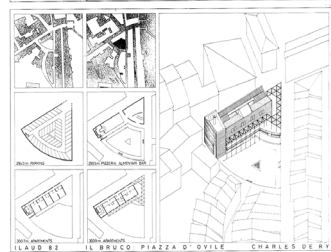
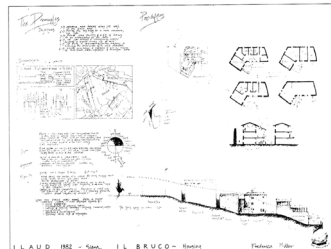
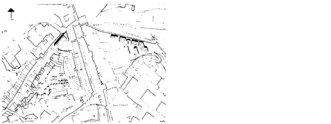
Il Bruco: Piazza d'Ovile

We see Il Bruco as an area with a fairly operable urban tissue full of life, but in a state of decay, with conflicts and restrictions that together with historic reasons give it a bad image:
- chaotic traffic and parking situation
- no public access to green areas
- bad connections between different parts of the area
- the existing ground has few platforms for people to meet and play
- the houses are in bad condition according to modern standards.

Our goal is to improve the area starting from the existing possibilities, to add some new qualities without big changes in the urban fabric, trying to find an adequate way of expressing the relation and distinction between the private, the contrada, and the public. We think that this small intervention can in the long run induce other acts in the area. We want to clean up the green areas, open them to the public, clarify and make distinctions between what should serve the town, the area, the contrada, and the private.
- the orchard above Piazza d'Ovile should be a public garden for the area, connected to the piazza.
- part of the area behind Via del Comune is related to the contrada and the rest to the surrounding dwellings.

- Forte d'Ovile belongs to the whole town
- a good connection to the inside of the wall via the green area below San Francesco and the university would make the relation clear. We find that Piazza d'Ovile has the potential of being the collector for the area - the place where the public and the contrada meet. To obtain this the traffic and parking need to be reorganized, good cross connections must be provided, and the public and the contrada gardens should be accessible from the piazza, which will be for people. We try to explore some possible patterns of growth which would allow more people to live inside the walls and offer alternative ways of living together to what now exists in the area.

- a structure where the combination of private and public is different, where one shares more facilities (kitchen, garden, washing...) and uses solar energy - thus being able to add other uses (baths, swimming pool, nursery...)
- a structure that would give a solid and calm base to the church and certain transient dwellings for students, travellers, people from the area while their houses are renovated.



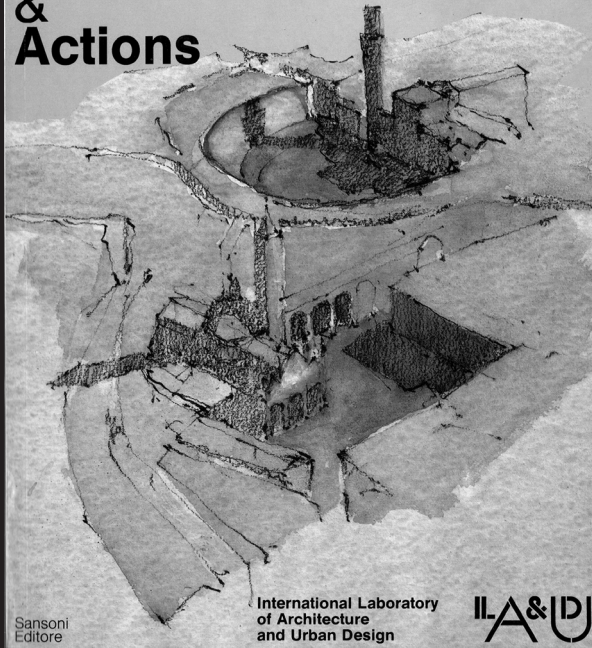
1983
MEMORIES
EXPECTATIONS
ACTIONS

ILAUD
Siena

profesores
Enric Miralles Moya
Federico Correa

estudiantes
Octavio Mestre Aramendia
Jordi Fortuny Aguiló
Jesus Menendez
Francesc Peremiquel LLuch
Chus del Barrio
Joseph Giner (ETSAV)
Angela Mas (ETSAV)

Memories Expectations & Actions



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ILA&U

El ILAUD se concentra sobre el tema de S. María della Scala que acompañará el Laboratorio durante algunos años.

Se trata, como siempre en el ILAUD de enfrentarse con una presencia arquitectónica de gran importancia histórica para proponer intervenciones puntuales contemporáneas que, trabajando en la relación entre construido y espacio público sean capaces de regenerar porciones del tejido urbano o de resolver elementos críticos dentro del tejido histórico.

Es el primer año que se registra la participación de la ETSAV al ILAUD. Además de una voluntad de colaboración académica entre las dos escuelas, se trataba también en este momento de optimizar los costes de participación a un Laboratorio al extranjero donde todos los gastos de viajes, conferencias, huéspedes, publicaciones, y estancia de profesores y alumnos estaban a cargo de las universidades ya que para los alumnos la participación no solo era totalmente gratuita, sino que, por lo menos durante los primeros años, se correspondía una pequeña beca.

Hay que destacar, como argumento de interés de esta tesis, la participación de Enric Miralles que había estado en el ILAUD en 1977 como alumno y ahora vuelve como profesor.

El trabajo que presentan los estudiantes de Barcelona es muy heterogéneo por escala y actitud, pero el elemento común es un cierto pragmatismo en la presentación. Todos los proyectos se presentan resueltos con maquetas, plantas, secciones, perspectivas, diseño de elementos de detalle a escala reducida. J.Fortuny con el proyecto "Minimal Interventions" intenta resolver la relación entre espacio público y espacio privado de un pequeño vacío urbano que con la presencia de una pequeña fuente, de una pérgola y de poco otros elementos se convierte en una pequeña plaza. J. Giner con "Growth and Interaction" trabaja en la contrada de la Oca en un tema de conexión urbana; A. Mas y J. Menéndez proponen un trabajo más volumétrico con una arquitectura que reinterpreta en clave contemporánea la complejidad geométrica de la

**8th Residential Course
Siena 1983**

Barcelona	Federico Correa Eric Miralles	Chua del Barrio Jordi Fortuny Joseph Giner Angela Mas Jesus Menendez Octavio Mestre Francesco Peremquell
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Grenoble	Jean Castex Bruno Queysanne	Odlie Bairna Guy Depollier Florence Luppoy Patrick Thepot
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arquitectura del tejido histórico adaptándose a la articulación de su topografía.

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Saint Lazarus' Church. Padro Square

Escola Tecnica Superior de Arquitectura
Barcelona / Valles

Location

An area around a Romanic church; a XII century chapel of a nearby hospital. It was the junction of two roads leading to the city walls. Now it is a chapel hidden within the urban fabric.

Current legislation

At the present time the area is defined as a green area in the old part of the city which should be environmentally preserved. Although, in a more detailed plan, there might be in this area some public facilities such as a nursery or a dance school.

Description of our team work

In order to deal with the subject of the insertion of contemporary architectural languages in an environment structured in the past, we propose to work both on "reading" and on "designing". The following buildings are clearly involved: Saint Lazarus' church, Church of the Carmen, Saint Anthony's market.

Lines of house
Our work will be aimed at the definition of the public area focused by Saint Lazarus' church and to propose if it is possible, which depends on our reading, the building of some kind of public facilities.

The panels 1, 2, 3, 4, 5, 6, 7, 8 are the information we have at hand. It is going to be the reference of our work.

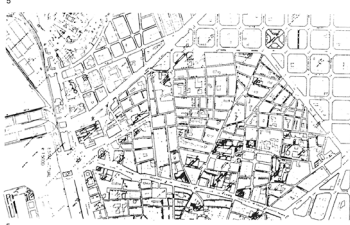
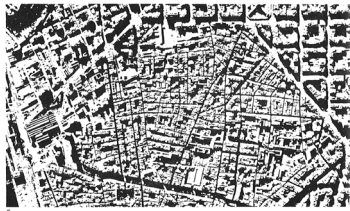
Panels 9, 10, 11 are at the same time analysis and project. Panel 12 is a direct developing of some ideas implied in the reading of panel 11. The cycle ends. Panel 13 (1-13) identifying project and reading we work with the same tools. It is a kind of silent reading. The result must be implicit in the analysis (multiplicity of languages). And at the same time, the analysis is a kind of unfinished project, one of the thousands possibilities; not more than an observation.

We decided to discuss these projects and not directly the reality. And as a way of doing the work, we began anew in each session.

The final result, panels 14/15, was a surprise. It is not a direct implication of the panels, 9-11 panels, but it is implicit in them.

In a way there is a dialogue between panels 1-13/14; this is a way of developing the project. But we decided to our the process and develop it as one of the possibilities suggested by the forms.

The program also began anew: clock tower, new rooms, chapel as lantern, bells, small plaza...



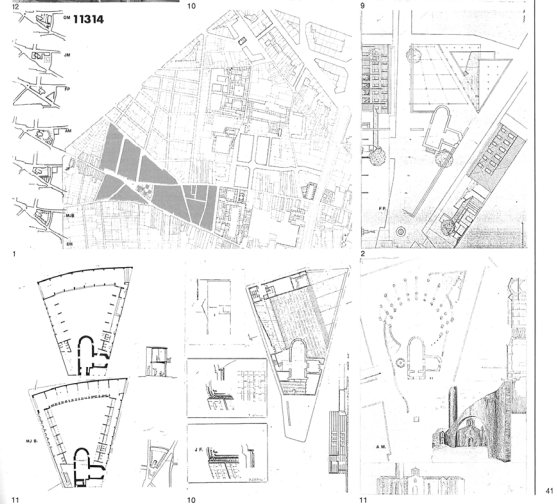
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5 ACTUAL PLANNING MORE XXIII

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